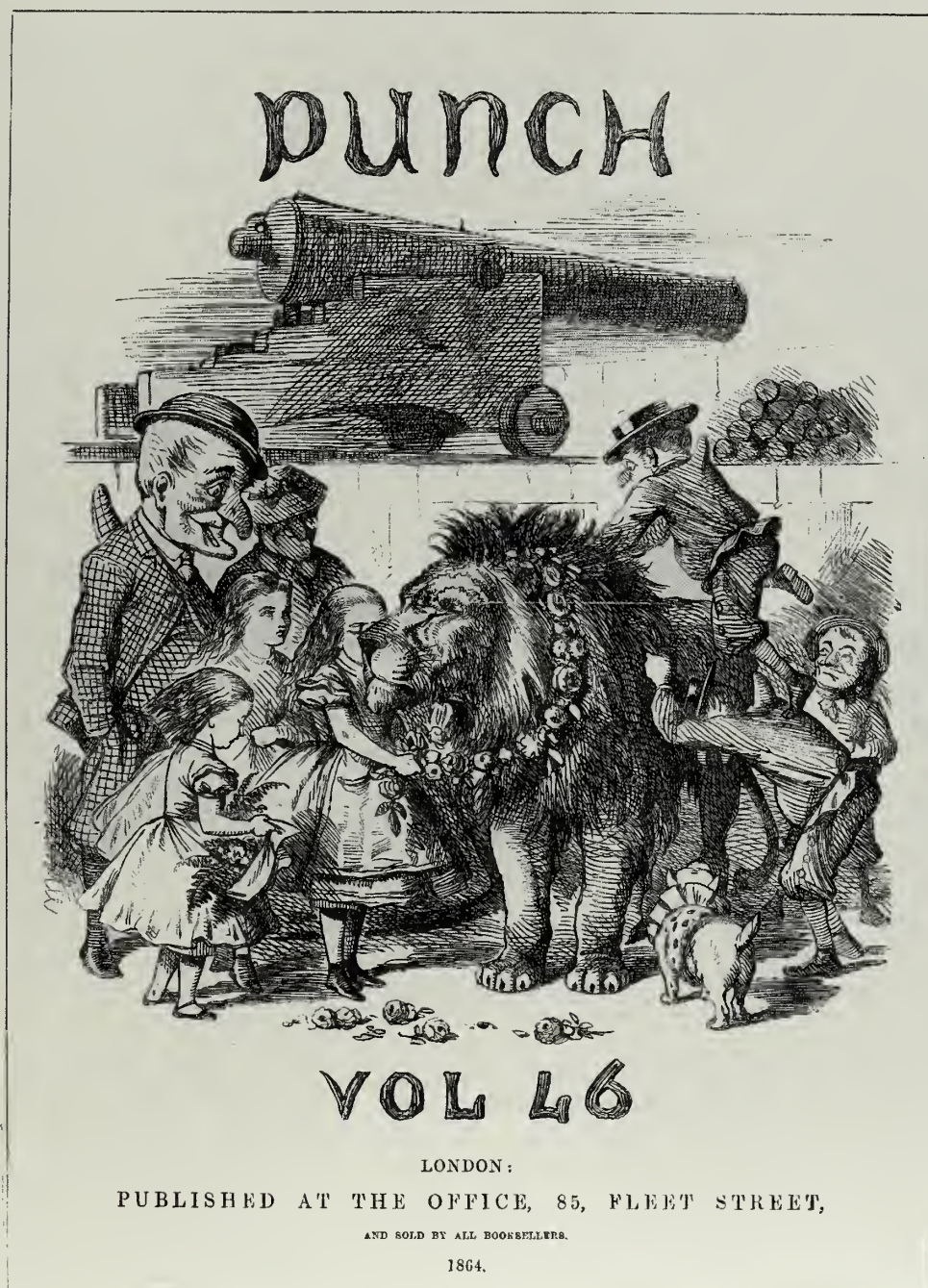


# KNIGHT LETTER

*The Lewis Carroll Society of North America*



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On the cover: The semiannual *Punch* compendium for January through June 1864  
shows a half-hidden Alice figure. See *That Badcock Girl*, p. 17.

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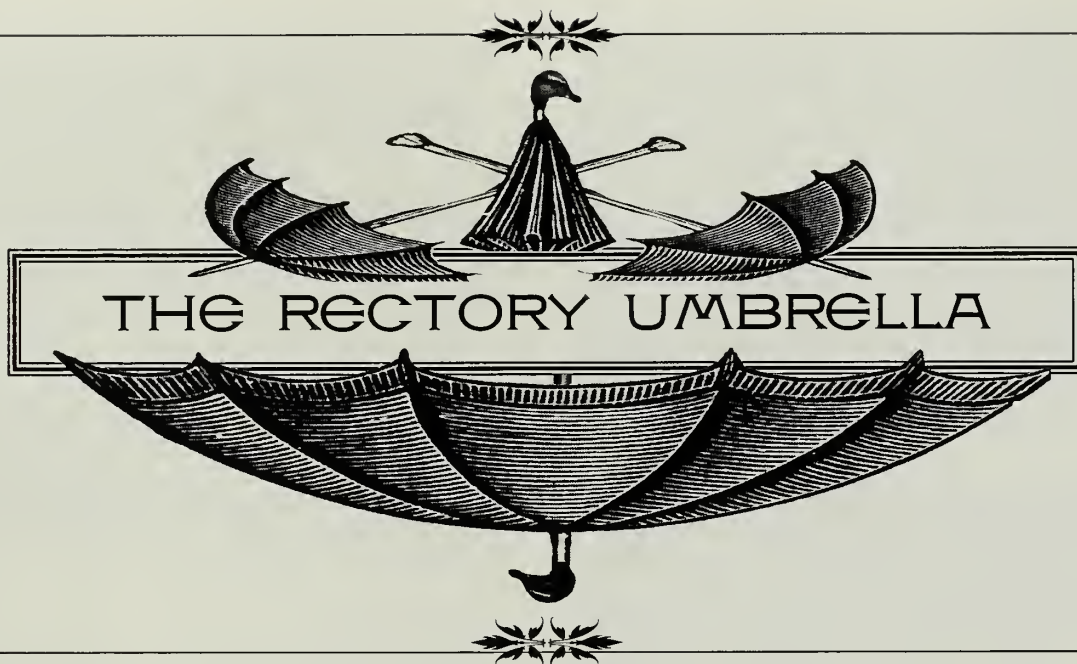
As temporary editor-in-chief of this journal, I do hope that Lewis Carroll would have approved our hastily improvised editorial strategy. If you don't know where you are going, any road will take you there, and the international peregrinations of this issue certainly fit that bill. We finish our lengthy interview with artist Adriana Peliano, president of the Sociedade Lewis Carroll do Brasil. We have several articles from Great Britain—including a gentle (though firm) Carrollian correction from Edward Wakeling—and also news of a British animated film version of the *Snark* going into production. Canadian LCSNA member and award-winning artist Oleg Lipchenko has provided us with an explanation of his own evolving Snark Hunt, and from China comes a fascinating look at the Carrollian labors of the linguist and polymath Dr. Y. R. Chao.

We're starting a new feature, "Through A Carrollian Lens," in which various LCSNA members can tell us the story behind their own Carrollian interests, adventures, and even obsessions. The feature begins with the Carrollian confessions of Byron Sewell, the well-known West Virginian Snark hunter. We encourage both long-time and new members to submit

the story behind their own Carrollian adventures for this feature (2,500 word maximum). What led you to Wonderland and its environs and what did you find when you got there? Such journeys can be as interesting as the destination itself, especially when the latter is nonsense of the highest order.

While our editor-in-chief, Sarah Adams-Kiddy, is on sabbatical, Ann Buki and Cindy Watter have very graciously volunteered their services as editors of "Carrollian Notes" and "Books and Things," respectively. Their contributions are greatly appreciated, especially at such short notice—along with those of all other staff members and contributors. Finally, we're pleased to announce the birth of twins to Sarah and Ray Kiddy. Both parents resisted the nominal temptation to Tweedle the young innocents, instead naming them Niall Alexander Kiddy and Elspeth Louise Kiddy, thus avoiding future family tensions and costly psychotherapy sessions. Congratulations and best wishes to all!

MAHENDRA SINGH



## **ALICE IN SAN FRANLUMA**

AUGUST A. IMHOLTZ, JR.

**Y**es, San Franluma is without doubt the worst portmanteau phrase ever coined anyway anyhow, but our April meeting in San Francisco (Saturday, April 16, and Sunday afternoon) and in Petaluma some thirty miles north of the City (Sunday morning) was equally without a doubt one of the best West Coast gatherings of the Lewis Carroll Society of North America we have ever had.

President Mark Burstein, in his amazing technical-or dreamshirt, began our Saturday meeting by welcoming us all, some sixty or so members and guests, to Northern California and then thanked Brewster Kahle for his hospitality in making the facilities of the Internet Archive's headquarters available to us.

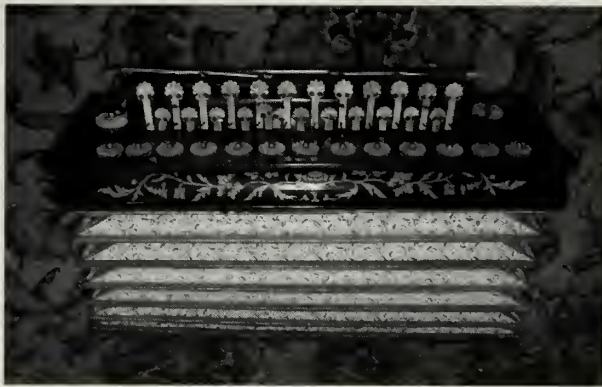
The mission of the Internet Archive, a digital library and 501(c)(3) nonprofit organization, is to provide "free universal access to books, movies & music, as well as 150 billion archived web pages"—no small thinking there in the mind of Kahle, who founded the Internet Archive in 1996. They have made real progress in moving toward that goal. From cramped quarters in San Francisco's Presidio, the Archive moved a few years ago to the impressive former building of the Fourth Church of Christ, Scientist at the corner of Funston and Clement in San Francisco's Richmond neighborhood. Built in the early 1920s in classical revival style by architect C. Werner, the church's imposing Greek columns are very similar to the columns

on the stylized Greek temple that Brewster Kahle had designed for the Internet Archive's logo long before they acquired the 21,000-square-foot church. (Shortly after the meeting I mentioned this to Mark, adding that the current temple featured Corinthian columns, while those in its prescient logo seemed more Doric. "How very Ionic," he remarked.)

Those who have an opportunity to watch the video of all of the meeting's talks, which the Internet Archive has put up at <http://www.archive.org/details/lewisrollssociety2011>, will see, on the far left of the nave, statues of many of the people who have worked for the Internet Archive permanently memorialized like the terracotta soldiers of Xian—though not quite as numerous or uniform. And because one can watch and listen to those talks given on Saturday, the following account will be somewhat briefer than previous accounts of our meetings.

Mark's father, Dr. Sandor Burstein, gave the afternoon's first talk, in which he told the story of how he learned about, pursued, and in the end acquired the little accordion which had belonged to Alice Pleasance Hargreaves. The accordion, to give the little squeeze-box its correct name, was a flutina. It had come into the possession of Flodden W. Heron, a scholar and literary critic who wrote for *The Colophon* and other journals. He left his library and many other possessions, including Alice's flutina, to the Lilly Library at





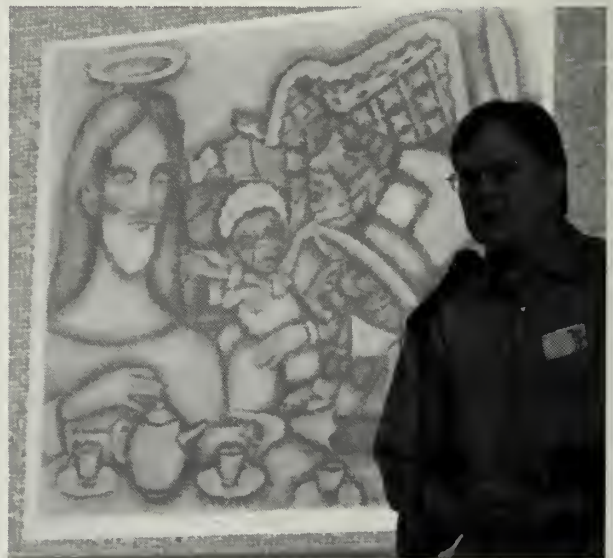
*Alice Liddell's flutina*



*James Welsh and Rachel Eley*



*Joshua Brody plays Alice's flutina*



*Alan Selsor*

Indiana University, which is located in Bloomington, Indiana. The library, however, was not interested in the *realia* Heron had collected, such as Alice's flutina or Sir Walter Scott's shoes. The accordion passed by inheritance to Lewis and Dorothy Allen. Sandor knew them through membership in the Roxburghe Club, the San Francisco bibliophilic society, and through the books produced by their private fine press, The Allen Press. Exhibiting patience, diligence in tracking the provenance of the flutina, and polite persistence without ever abandoning hope, Sandor finally was able to purchase it. The whole talk was a case study in how to be a collector and was fascinating to hear. Furthermore, Sandor had the instrument restored to such a

fine condition that Mark's distant cousin Joshua Brody proceeded to play "Beautiful Dreamer"—one of Lewis Carroll's favorite songs—on it for us.

Mark then called the present author to the lectern. I recounted how on Friday, the day before our meeting, as Clare and I were crossing Union Square, I—who was never a believer in channeling, in spite of Shirley MacLaine—suddenly found myself channeling the words of Nicholas Murray Butler, the longwinded and pompous president of Columbia University. As soon as we got to the Mechanics' Institute Library a few blocks east of Union Square for our board meeting, I wrote down the words I had heard, which were very similar to Butler's address, given as he awarded Alice Hargreaves an honorary doctorate degree in 1932. The text of the Proclamation is at the right.

## PROCLAMATION

**DR. SANDOR GERSHON BURSTEIN**, time-honored San Franciscan, descendant of Rabbi Elliot Burstein, son of a distinguished mother, Lottie, who had the wisdom to send her son to an elementary school where he first fell in love with *Alice in Wonderland*, stirring him later to reveal his complete understanding of the heart of a child as well as the mind and emotions of the adult, to create a collection of *Alice* books and works which constitute a high adornment among the American collections of Lewis Carroll, and which are as charming and quizzical and fascinating as all that the name Lewis Carroll stands for, thereby building a lasting bridge from his childhood of yesterday to his descendants today and to all his friends, always as a moving cause.

Therefore, as a mark of respect for all that Dr. Sandor Gershon Burstein has done for the Lewis Carroll Society of North America (LCSNA), I wish to thank him on behalf of the entire membership. For his many contributions, some of which are herein enumerated, Carrollian scholars and enthusiasts in America and around the world are profoundly grateful. Sandor was the cofounder of our West Coast Chapter, which lasted from 1979 to 1987, and often hosted its meetings; he was president of the LCSNA in 1983 and 1984; he is the author of an important series of articles on the “Alice in Wonderland Syndrome” as well as many other contributions to *Jabberwocky*, *The Carrollian*, and other journals; he has shared his knowledge of Carroll’s life and works with all who sought his help; and he has opened his home to many Carrollian visitors, first on Sea Cliff and now on Russian Hill.

IN WITNESS THEREOF, we have hereunto set our hands this sixteenth day of April, in the year two thousand and eleven, and since the birth of Lewis Carroll one hundred and seventy-nine.

[signed by Mark, Byron Sewell,  
and almost all of the members in attendance]

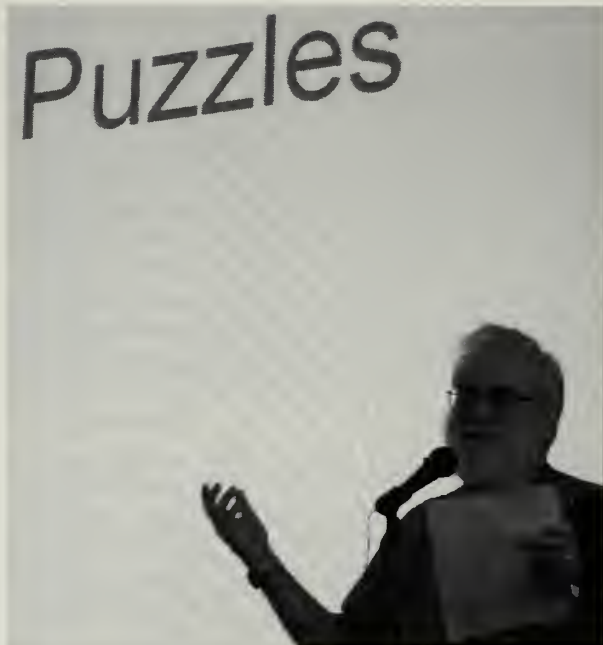
Rachel Eley and James Welsch next gave a brief but very amusing account of their roles as editors of the Lewis Carroll Society of North America blog. They touched on blog entry 101010, which, as Mark pointed out on Oct. 10, 2010, is 42 in binary. Rachel stirred some comment in asking why all the interest in the number 42, and finally, in what was an enjoyable dialogue, they noted that the blog post on the death of Martin Gardner had been accessed 1900 times. Webmaster Ray Kiddy then, also very briefly, brought us up to date on the newly revised and much improved website of the Lewis Carroll Society of North America, which owed much to Andrew Sellon, Ray noted.

Next, art dealer Alan Selsor spoke feelingly about outsider San Francisco artist Charles Ware, whom Alan had known. Ware’s best works are his prints with *Alice* themes, and one of them incorporated a Jesus

figure at the Last Tea Party. He clearly was obsessed with Alice. Ware late in life taught himself printmaking after having struggled with substance abuse problems. Several prints of Ware’s were offered for sale during the intermission.

“Lewis Carroll and Mechanical Puzzles” was the title of Stan Isaac’s illustrated talk. Carroll did not invent any mechanical puzzles, unless one considers Fortunatus’s Purse from *Sylvie and Bruno Concluded* to be in that class. He was, however, very interested in tangrams. He owned a copy of *The Fashionable Chinese Puzzle*, one of the earliest books on tangrams in English and a work that had become very popular in the nineteenth century, and also a book by Prof. Hoffman called *Puzzles Old and New* that treated tangrams. In his diary entry for May 17, 1880, he mentions the “15” game over which he spent most of the evening. It is an unsolv-





Stan Isaacs



Lauren Benjamin

able puzzle with numbers one slides in a rectangular frame with the goal of putting “14” and “15” in the proper sequence—Stan had a modern version of this puzzle-game. From his large puzzle collection, he next showed other games and a series of tangible puzzles more or less based on Carrollian characters, including a modified Rubik’s cube and Instant Insanity.

Following Stan, Lauren Benjamin, a graduate student at Sonoma State University, gave an excellent talk called “Vision and Wonderland: Mystical Sight and Photographic Knowing in the *Alice* Books.” She began by showing that Victorian visual culture of the second half of the nineteenth century was a margin-

ally religious way of looking at the universe at the time photography was becoming popular. In her own words: “Coupled with his unique views on scientific and psychic knowledge, Carroll’s work presents a cogent representation of Victorian visual imagination; the *Alice* books render an interesting, exemplary representation of visual culture in the late 19th century, both in terms of physiological sight and, just as important, yet consistently overlooked, a more intangible, marginally religious way of mystic ‘seeing.’” Alice begins by following the White Rabbit, who is literally chasing time. And further, Lauren noted, the fact that “the Wonderland clock ‘grins’ rather than smiles at Alice is not to be overlooked; here, we see a hint of the distinctly Victorian tendency to view the passing of time as a lamentable, malefic condition of life.” Photography, she suggested, “was sometimes an artful or otherwise useful form of seeing; it was, like all manner of sight for the Victorians, essentially problematic in its assertion of Truth. These concerns of illusory truth are beautifully illustrated in Alice’s second adventure, *Through the Looking-Glass*. In the fifth chapter, Alice enters a supernatural shop where the very act of viewing obscures the thing observed:

The shop seemed to be full of all manner of curious things—but the oddest part of it all was that, whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty, though the others around it were crowded as full as they could hold.

“Things flow about so here!” she said at last in a plaintive tone. . . .

After discussing Alice’s problems with her own identity, Lauren moved on to the emerging cult of esoteric knowledge and spiritualism in Carroll’s time. Yet she rightly noted that “despite the fact that mystical vision and nonsensical creatures dominate Wonderland, Alice repeatedly uses geography, mathematics, and her skills of recitation in an attempt to understand this world on above-ground terms; even while falling down an endless, supernatural rabbit hole, Alice attempts to pinpoint her whereabouts in relation to the center of the earth, wondering aloud, “. . . that would be four thousand miles down, I think . . . yes, that’s about the right distance—but then I wonder what Longitude or Latitude I’ve got to?” She concluded that “Carroll’s utilization of an atypical worldview in the *Alice* books—one in which the relationships between self, others, and the world are blurred—is an attempt to suggest alternative realities and modes of understanding for a culture poised on the brink of enormous, and frightening, change.”

Brewster Kahle next said a few words about the Internet Archive—here are just a few bits: The Archive has 23 digital scanning centers in five coun-

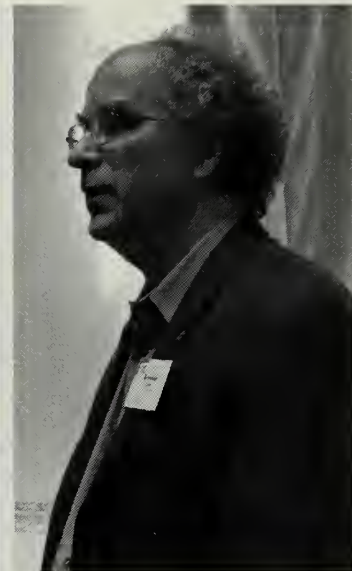




*The audience is enraptured.*

tries; through the WayBack Machine, it preserves and makes available 150 billion Internet web pages, snapped every other week since 1996; it digitizes 1000 books a day—so far 2,801,448 texts are available for free; to date, it has digitized 878,564 audio recordings and 510,747 movies; it operates a print-on-demand bookmobile; and so on. Brewster then led us on a tour of the scanning operations in their converted church building, though before we filed out of the room he pointed out to us that the three numbers listed on the wall to the left of the stage—which in the days of the church would have been for the day's hymns—are 314 159 265, i.e., the number pi, or at least its beginning digits (on the right was 271 828 182, *e*).

After a break for refreshments, we reassembled to hear James Saint Cloud speak about "The Alice Code." He is a disciple of Howard Thornton—a man who, under the pseudonym David Rosenbaum, wrote *Queen Victoria's Alice in Wonderland*. Rosenbaum's earlier book, written under the pseudonym of Hercules Molloy and called *Oedipus in Disneyland*, is, as Mark Burstein said, an "extremely droll, very funny book." Rosenbaum founded the Continental Historical Society and spoke to us on the topic "Did Queen Victoria write *Alice*?" at our LCSNA meeting held at the Gleason Library of the University of San Francisco on Oct. 18, 1992. Like Rosenbaum, though not so much at all with the statistical arguments he employed, James Saint Cloud is also convinced that Victoria wrote *Alice*. He presented an argument that interlaced key dates subjected to abstruse interpretation and other facts with the claim that John Conroy, with whom the Duchess of Kent—i.e., Victoria's mother—had formed a close relationship, was trying to keep Victoria from



*Brewster Kahle*



*James Saint Cloud*

the throne. Bill the Lizard is thought to represent the Regency Bill, the act that provided that, if the king died before Victoria's eighteenth birthday, Victoria's mother would be regent. Although Saint Cloud may not have convinced most of us of his thesis, he did offer some interesting insights and asked some good questions about the text and its puzzling contradictions. For example, does not Alice contradict herself when she says the sun is up when she falls down the rabbit hole and then says she was changed during the night? And, to give another example or two, "Is there a reason the Cheshire Cat rises higher each scene it's in? And the Mad Hatter's face grows smaller over



Dan Singer

time, when you compare it with his hat?" Not only is James Saint Cloud's talk available on the Internet Archive's video, one can also visit his site Alicecode.blogspot.com and order his novel *The Alice Code*, a fictionalized account of how Queen Victoria became the unknown author of the greatest children's book ever written, when it is published.

Daniel Singer followed James Saint Cloud with his insider's talk about the Blu-ray DVD edition of Disney's *Alice in Wonderland*. (Daniel was one of the people interviewed for the Blu-ray version, along with Brian Sibley, Morton Cohen, Charles Solomon, and Paula Sigmond. He participates in the bonus *Through the Keyhole: A Companion's Guide to Wonderland, Reference Footage*, which contains new or additional material in a documentary that one can watch at the same time as the movie. The Disney animators, for example, studied film footage of the actor Ed Wynn in order to create the animation based on him—Wynn being the voice and image of the Hatter in the Disney version. Sometimes what is presented in the documentary, however, has little relation to what is being shown in the film itself.

Dr. Selwyn Goodacre traveled from Britain to attend our meeting, at which he gave a brilliant talk, largely bibliographic, though with more than a tinge of the lucid old-fashioned text criticism of the close-reading sort at which he is so very adept. He called his paper "New Explorations into *The Hunting of the Snark* (in Eight Fits)." Like Lauren Benjamin's talk, it is best heard in its full form. Here are just a few points Dr. Goodacre made. On the bibliographic side, he showed that the words of authors and publishers cannot always be accepted: There is supposed



Dr. Selwyn Goodacre

to have been only one copy of the *Snark* bound in white, but we now know of 11 copies bound in white! Physical evidence trumps assertions made by whatever authorities. And on the textual side, Goodacre noted that the phrase "Friends, Romans, and countrymen" is not an exact quotation from the speech Shakespeare gives to Mark Antony, where we find "Friends, Romans, countrymen." There are also some problems of scale: the *Snark* is said to have a "fondness for bathing machines, which it constantly carries about," which must mean either that the *Snark* is a Godzilla-size creature, for which we have no evidence, or that the bathing machines are tiny, just like the assortment of porcelain ones Goodacre drew from his jacket pocket—for he too constantly carries them about. He admitted that he had been criticized in the *Lewis Carroll Review* for saying that Carroll sometimes wrote nonsense. What else can "they roused him with jam and judicious advice" be but wonderful nonsense (and the two concepts sometimes do belong together)?

The afternoon's full schedule of talks concluded with Mark Burstein's for-adults-only presentation titled "Scented Rushes: Alician Erotica." The first version of this illustrated talk was given years ago to an audience that included Mark's grandmother, but has become a bit more edgy, largely due to accessibility through the Internet. The show started with the 1982 animation *Malice in Wonderland* by Vince Collins. In the world of comics, one finds Wally Woods' pornographic Alice in *National Screw* magazine, Tommy Kovacs' "The Antipathies" in his *Skelebunnies*, artist Pierre Riverstone's *Alice*, etc. For movies, just a couple to mention are Bill Osco's *Alice in Wonderland*—an





Photo by Alan Tannenbaum



Top: at the Burstein Collection; BL: The Bursteins, père et fils; BR: Original art by Walt (Pogo) Kelly

adult musical comedy in which *Playboy's* Kristine DeBell played Alice, *Alice in Acidland*, *Malice in LaLaland*, and so on. All of the slides and excerpts were accompanied by Mark's typical witty commentary (there was a lot of opportunity for broad humor) on this subject, which at least the U.S. Department of Justice at one time took very seriously indeed.

An absolutely delightful keepsake, a limited edition cookbooklet titled *Tried Favorites for Teatime*, edited by Cindy Claymore Watter and designed by her daughter, the Oxford-bound Charlotte, was distributed to all attending the meeting at the Internet Archive.

A good number of us, 20 or so, then made our way to the Jackson Fillmore Trattoria, located surprisingly at Fillmore and Jackson Streets, where we enjoyed a delicious dinner and sparkling conversation. What the few other customers who were able to find a table thought of us I cannot say.

Thanks to Vice President Cindy Watter's organizational skills, on Sunday morning we traveled in cars from San Francisco across the Golden Gate Bridge and up about 30 miles to Mark and Lliisa's home in the farm country of Petaluma in Sonoma County. The Burstein collection is housed in a three-story tower separated





*Bob Hornback*

from the main house by a hundred yards or so. We saw at close quarters the flutina that Sandor had discussed on the previous afternoon, beautifully restored and resting in a purpose-built mahogany case.

Lewis Carroll's own cribbage board, which also came from the Heron trove, was available for inspec-

tion on the shelf above the flutina. The treasures of the Burstein Collection are too numerous to mention: rare first editions, photographs, and thousands of books, posters, original art, tchotchkes, and more. Some can be seen online, as our website explains: Twenty-seven beautifully rendered hi-resolution facsimiles of old Lewis Carroll books (and hundreds from other authors) can be read online at [rare-bookroom.org](http://rare-bookroom.org), translations "in Dutch, Esperanto (illustrated by B. LeFanu), Farsi, French (Rackham, Tenniel), German (Birnbaum, Tenniel), Greek, Hungarian, Italian, Polish, Romanian, Russian, Spanish, and Swahili," and English editions with illustrations by Maybank, McManus, Pease, Pogany, Rackham, Charles Robinson, Rountree, and Winter."

Following a delicious boxed lunch at the main house, some of us stayed for a tour of the Eames Collection, Llisa being the granddaughter of designers Charles and Ray Eames (think Eames chairs, lots of them festooned from a balcony), and some wandered back to look at more of the books in the Alice tower. Both Mark and Llisa deserve our thanks for the treats they provided and the hospitality they showed to us.

By mid-afternoon we headed back to the city, to the Walt Disney Family Museum located in the Presidio, where we heard an entertaining talk, "A Garden Tour of Wonderland," by Bob Hornback, dressed fittingly as the White Rabbit, and enjoyed a screening of the 1951 Disney film with further discussion by our experts.

Although in Alta California there never was a mission named San Franluma, perhaps there is one in that parallel universe called Outland. We shall have to look for it carefully when we are next there.



*The ceiling of the tower.*

# A CARROLLIAN IN BRAZIL: ADRIANA PELIANO

ANDREW SELLON & MAHENDRA SINGH

## PART II

*This is the second and final installment of our interview with Adriana Peliano, the artist, teacher, and founder of the Sociedade Lewis Carroll do Brasil (Lewis Carroll Society of Brazil).*

**KL:** *Do you think it possible to honestly “talk” about language with pictures, especially when dealing with nonsense such as Lewis Carroll’s, which is already talking about language?*

**AP:** That is a good, hard question. To be honest, I don’t think it is possible. I don’t believe in a faithful illustration of Carroll or even other authors. But that’s why illustration is so fascinating. When illustrators focus on fidelity to an author’s words, they usually create dull pictures. When illustrators are stimulated to create pictures that can create a dialogue and propose new meanings that expand the ways to read a text, something exciting can appear. For me, reading it isn’t about repeating, but about creating something new; it’s also like illustrating, and like reading illustrations that have become a parallel text. In general, I feel the same about movies inspired by literature.

I like illustrations that stimulate me to understand the original text in a creative, not submissive, way. I deeply trust the reader’s imagination to understand what was created, to understand in a different way than the artist’s way—I’m glad to see that happen. It is not about misunderstanding but active reception, co-creation.

When I began my *Alice* illustrations, I tried to go further along the path of Carroll’s language games. Now I’m pleased to realize that I’ve created a different path which is inspired by his. My grandfather used to say that he who is illiterate cannot read what is not written. That’s my belief, that I have to amplify the implicit place between the lines.

**KL:** *Your book with Katia Canton is very interesting. Can you tell us more about it?*

**AP:** This book is part of a collection where artists were invited to illustrate books and share authorship with the writers. It is a criticism of the way illustrations are usually shown, as secondary to the written text. I illustrated it, and she wrote it—that’s how the book is labeled—but we are

both the authors. It talks about the Victorian age, explaining the context of Carroll’s life and connecting it with some aspects of the *Alice* books.

Katia Canton is a journalist, curator, and teacher at the University of São Paulo. She is also my mentor while I’m studying for my MA in Brazil. She is a specialist in fairy tales and children’s literature and has written many books for children. In this book, we wanted to offer something for both children and adults. I think that the text is more accessible for children and the illustrations are more complex, but that is intentional. I’m tired of childish images that underestimate children’s intelligence. The publishing market mostly teaches children to understand images in an obvious way.

To be honest, I didn’t elaborate my Carrollian illustrations too much on a conceptual level. I was so immersed in Carroll’s universe and in the pictures I was using that the images came to my mind in a more intuitive way. While I was improving the collages I began to interpret them, but I followed the river, mainly. I study a lot. I’m always researching new artists and visual references, of course, but when I began I allowed the images to flow.

I think I created something that did not strictly correspond to the text but put it in a different context. We are talking about the Victorian age, and then suddenly I’m presenting Hieronymous Bosch, Salvador Dalí, Giuseppe Archimboldo, Marcel Duchamp, etc. Why? I think this shows that Carroll isn’t strictly Victorian. I intended, like the surrealists, to create a brotherhood crossing the ages, to show that Carroll is part of a broader investigation of the territory of dream, of metamorphosis, and those conundrums that question common sense and invite us to jump into the unknown. My MA dissertation also focuses on the presence of Alice in surrealist art.

I also think that collage stimulates the mind to understand that meanings are not fixed. I can resignify art and the world all the time. The book is available for purchase on the Internet.



**KL:** Your *Alice Anvil FX* album, can you explain how it happened? Any other audio or video works?

**AP:** It is not an album exactly; we just published it on the Internet and presented it in private gatherings (<http://alicerabbit.blogspot.com/2009/05/adriana-peliano-anvil-fx-alice-no-pais.html>). I found a warped vinyl LP of Disney's *Alice*, I played it and then began to tape repetitive fragments in loops and superimpositions, producing strange and funny results. My husband, Paulo Beto (he was my boyfriend at the time), is a musician, composer, and sound designer, a collector of contemporary and electronic compositions, concrete music, experimentations, etc. His work and tastes range from the very trashy and popular to the most erudite approaches. He loved what I had taped, and created some electronic tracks on top of my experiments.

We created a video to go with that musical experience. It's a work in progress where I constructed an assembled Alice with a hookah, a clock, cards, keys, mushrooms, butterflies, and tears. Alice has become a machine of multiple transformations, losing her identity in a labyrinthine metamorphosis (<http://alicenations.blogspot.com/2010/10/i-am-alice.html>).

My husband also composed a soundtrack for the 1903 *Alice* movie. He played it on our first

Alice Day last year. There were many instruments, but the special attraction was his theremin, a cult Russian vintage electronic instrument which is played without physically touching it. The movie with his soundtrack is also available online, [http://www.youtube.com/watch?v=9KOW-1Nh9dQ&feature=player\\_embedded](http://www.youtube.com/watch?v=9KOW-1Nh9dQ&feature=player_embedded).

**KL:** Would you ever be interested in doing the *Snark* or Sylvie and Bruno? Your *Snark* would be very good, we suspect!

**AP:** Yes, I would like to illustrate these two works, but with a commission in hand. I can no longer spend so much time (I spent more than two years on *Alice*) working for pleasure without a more commercial, publishing-oriented perspective. I say that, but in fact I'm illustrating Edward Lear's *The Owl and the Pussycat* on my own. But the *Snark* is a longer and deeper journey.

When I went to do my MA in England, my plan was to illustrate the *Snark* as my main project. It changed a lot during the process, and I did something totally different. In fact, I had written a bizarre project making hermetic correlations between the *Snark* and other artworks, such as Duchamp's *Large Glass* (*The Bride Stripped Bare by Her Bachelors, Even*), making certain connections between the *Snark* and the *Bride* and between the B characters and the Bachelors, all of them



Portal page of the SL.CdB



engaged in impossible tasks. I want to read it again, but I suspect I will find it total nonsense.

As for *Sylvie and Bruno*, I would love to illustrate the Gardener's Song and some other scenes. The Fortunatus purse, for example, could be a huge art installation, influenced by Escher's impossible spaces.

**KL:** *Let's move on to your organizing activities. What made you decide to start a Brazil-based Carroll society? Was it one particular thing, or a combination of needs?*

**AP:** When I began my deeper research into Alice 13 years ago, many people around me believed I was crazy for being so obsessed with such a childish and crazy book. When I finished the project, I went to the centenary year of Lewis Carroll in Oxford, where I realized I was not crazy. There were people much more "allicated" than I was! It made me feel that I was not as alone in the world as I thought.

For a while I became less attached to Carroll and Alice, since my connection with them during my project was a kind of disturbing overdose! The core of the project lasted a bit more than two years. It happened, among other astonishing coincidences, that people began to arrive at my house to have dinner with Alice, and I was also receiving letters for Alice. Then I discovered that there was an Alice restaurant on the opposite side of the city but with the exact same address as mine. Brasília is a symmetrical city, so I was the Alice of the Looking Glass! The old owner of my new apartment was called "Branca Regina," which literally means White Queen. Well, these are just two examples of the vertiginous way I was becoming involved with the subject. I can still see Alice everywhere.

When I heard about Tim Burton's movie version, I realized that the subject would acquire a new importance for a broader audience. To be honest, now I think that it was the best aspect of that horrible movie: at least it stimulated curiosity and research about the book. This made me decide to create the Society, to find other people to share mutual interests and to make my obsessions less selfish. Now I give workshops, help students, publish books, arrange art exhibitions, give lectures on the history of *Alice* illustrations with special attention to contemporary work, and also maintain blogs offering research material for people around the world. In fact, I've created a sort of artistic nest in which our love for Alice and Carroll can grow. I'm very happy with all of this. It was one of the better ideas I've had in my life.

Of course, the main influence for our Society was the international Societies. I met many Carrollians at Oxford in 1998, and now

I'm a member of the Lewis Carroll Societies of England, North America, and Japan. We also have members from all these Societies in ours.

**KL:** *Are you self-appointed or elected, and how did that come about? Are there other officers, and are there term limits?*

**AP:** I created the Society alone and decided that I would be a Queen (laughs), since that is an impossible dream I have had since I was a child. In the beginning it was just me and my husband, who is a great artist, very loving, and always available to help me with everything I need. He is a different kind of White Horse (as we call the Knight in Brazil). Then I met the White Rabbit (and current president of the LCSNA), Mark Burstein, who has been the best Royal Advisor I could imagine since the beginning. Thanks, Mark!

Step by step I began to find other amazing people to participate. But there are no official functions; the members of the Society are invited for specific tasks in specific projects, such as organizing and participating in events. Some are also invited to translate specific texts or to find material for our Society's blogs (<http://alicensations.blogspot.com/> and <http://brasillewiscarroll.blogspot.com/>). There are no rules, everything can change many times since breakfast, but in the end it all works very well.

I confess I do most of the work, but the cooperation of others is growing. Most of the time I have challenging and impossible ideas, and I then somehow multiply myself to manage them with a lot of work and passion.

I also found many other international Carrollians who have helped and advised me with various research materials. They are so friendly and cooperative: Tania Ianovskaia in Canada, Andrew Sellon in the USA, Mark Richards and Michael O'Connor in England, Yuriko Kobata and Yoshiyuki Momma in Japan, and in Australia, Doug Howick, our Snark counselor. If I've forgotten anyone, please forgive me!

At the same time our Brazilian members have been working on their own Carrollian activities, including multimedia events in different cities, theater plays, lectures, translations, academic dissertations, illustrations, etc. The international members also have important roles in the other Lewis Carroll Societies. Our site will make available the Carrollian productions and activities of all our members.

**KL:** *How has the organization changed and grown over its first year in existence?*

**AP:** Basically, I take care of the blogs, do research, and post the material. I also collect subscrip-

tions and create the cards of the Carrollian deck for our members' gallery, which gives people a chance to know each other

I decided recently that members shouldn't pay; they can just buy specific items we offer, such as the book I published with Katia Canton and some other collages I've created. Since I put so many texts on the blog, I prefer to offer visual material (which can be originals) for our members. Also, international members are assisting with researching academic material.

I also had a nice team that helped to create our first event. It was a great success with around 300 people and 4 hours of activities.

Now we are organizing our next exhibition. It will be a big one, and we are looking for sponsorship. I'm not sure when we will be ready. As a coincidence, I realized that 2012 will be the bicentenary of Edward Lear's birth. My idea is to create a cabinet of wonders connecting various creatures from both Carroll and Lear.

**KL:** *How many members do you have currently, in Brazil and the world?*

**AP:** Forty-two Brazilians and seven international members from the USA, UK, Holland, and Japan.

**KL:** *What are the terms and benefits of membership? How do people join?*

**AP:** The greatest benefit of participating in the Society is to want to participate and have fun with it. Of course we want to meet intelligent, creative and absurd people to have incredible and impossible ideas and realize them. So the most important thing is have ideas and invite others to materialize them together, to try to materialize a land of wonders where the boundaries between dream and reality are diluted.

Members don't need to pay. Just send me a picture of yourself, a headshot, then choose one Alice character and send me a statement answering the Caterpillar's question: "Who are you?" With this material, I create a card for the person, a collage based on the Alice Tarot. This card goes into our deck, a gallery of members. Each member becomes both an Alice character and a tarot character in the deck created by Christopher and Morgana Abbey.

It is important to create a network, since we're becoming a reference source for the general public. I gave several interviews this year, thanks to Tim Burton's movie. When people write with specific questions it's important to have people to help with the answers. It is a kind of volunteer work, a way to share our knowledge about Carroll's works and life and the *Alice* books. At the moment, I am more interested in connecting people with similar interests to work for

the broader public than in ourselves as a select group. It would work here, I suppose.

Members can access our blog, and send material to be posted; they are invited to participate in or organize our events. They can buy our books and artwork at special prices. I wouldn't ask for fees, since all these items together are more expensive than people can afford on a regular basis. Also we don't have enough members to create a publication. At the same time, the interesting things that I find are posted on the blogs which are becoming really big Carrollian—and mostly Alician—archives

**KL:** *How does your blog activity fit into the Society's picture?*

**AP:** At the moment, the blog is our most constant, strongest activity. It is not a blog in the usual sense, but an archive for research. The "Alicenations" blog is more imagist, providing popular cultural references, pointing to interesting illustrators (my focus of research), Carrollian events, toys, movies, video clips, etc. The *Brasilewiscarroll* blog presents articles, literary tales, and deeper content. We also have a website under construction, <http://www.lewiscarrollbrasil.com.br/>. It will organize the basic stuff of the Society, things like the constitution, instructions for applications, explanations, and a space for the literary, theoretical, and artistic productions of our members. It will appear soon.

I believe the blogs are very beautiful and artistic and present my conception of Alice as a metamorphic girl that travels through many artistic and literary works. In fact, the blogs are creative places and not just informative.

One of the main aspects of these blogs is the cataloguing of Brazilian Carrollian productions, both theoretical and artistic: visual arts, theater, illustrations, art exhibitions, commercial products, etc. It has never been done before. My plan is that our members assist by sending suggestions and original material for the blogs. It is an amazingly cheap way to share our knowledge and research with the whole world. My grandfather used to say that we need to work by thinking how to help the world—that's what I want.

**KL:** *Do you do any outreach to schools and children, or have plans to do any?*

**AP:** Last year I was invited to a literary fair to talk to a group of needy children about Carroll and Alice. It was a wonderful experience. It worked well, since I'm a novice storyteller who used to play with children at birthday parties, for which I also provided decorations. I was a bit afraid of doing it, since my approach is very adult and



maybe too complex for many children; it was a big challenge but worked well.

Our next big project, the art exhibition on Carroll and Lear, will be aimed at children, with educational activities of art and storytelling. I would love to do more of these activities, but at the moment I don't have enough money and people to help.

Another educational project of mine is the workshop for adults to create new contemporary Alices through collage. The result is at <http://alicequem.blogspot.com/>.

I'm also planning to do some Carrollian things for blind children. I would like to donate Alice books in Braille to them and read the story aloud in institutions for blind people, perhaps even have the story recorded with a special soundtrack. These Braille books are very expensive, and I intend to look for sponsorship. It could come with special tactile illustrations intended for blind people. I think this is an exciting way to help others and to get closer to people who can then have a direct contact with the text, people without the whole environment of images we live in, people who need stimulus to enrich their minds and imagination.

**KL:** *What unique things, if any, do you think the Brazil society contributes to global appreciation of Carroll?*

**AP:** We are very new, but I think we did a lot in just two years. I have published the book with Katia Caton which I've already talked about. The manuscript of *Alice's Adventures under Ground* in Portuguese that I am publishing is also an interesting contribution. This book was created with input from Myriam Ávila, an important scholar of nonsense, who has written about Carroll and Lear.

The blog also has strong potential, since it is visited by people from all over the world. We've had more than 30,000 visits so far.

On one occasion, Alice Day, we presented a limited edition of a Carrollian tale created by one of our members, Wilson Bueno, a very important Brazilian writer who died last year, unfortunately. In this tale, Alice became so small that she could only be seen with a microscope. The tale was printed at a tiny size, and it came with a magnifying glass to read it.

I also gave a series of lectures on the story of Alice's illustrations and also some workshops where people answered the question "Who is Alice for you?" with collages made from a kaleidoscope of artistic and visual references. Apart from that, other members of the Society have created events in other parts of the country, such as the cities of Belo Horizonte and Natal.

I also contributed to a collective art exhibition inspired by Alice called "Alicities," a Bloomsday connecting Carroll and Joyce (where I gave a lecture and exhibited my *Alice* illustrations), and a seminar on Alice and Pinocchio, where I presented a Carrollian tale I wrote and illustrated with collages, using Carroll's and Tenniel's illustrations and photographs. It was a multimedia performance. I also did the poster for the event and borrowed some *Alice* books for display.

I'm also beginning another project, open to all Carrollians' participation, where I'm asking for readers' reactions to the relationships between Alice and the characters she meets in her adventures. [*Adriana's call for entries can be read in our Letters section.* – Ed.]

**KL:** *Where would you like the Brazil society to be by 2015, in terms of activities and accomplishments?*

**AP:** My husband and I are preparing to travel to attend activities in the USA. I'm planning with the curator Katia Canton to organize a collective art exhibition with interpretations of Alice by Brazilian artists. She has contacts in New York, since she did her PhD there, and we will try to travel with the exhibition. I had some crazy ideas like gathering 150 girls dressed as Alice to stroll around in certain parts of the town. In fact, the other night I dreamed of an army of Alices riding butterflies and wearing unicorn helmets.

Another idea we have is to publish previously unpublished experimental Brazilian Alice illustrations, including mine. We have also some multimedia performances and an art exhibition of mine based on a tale I wrote. It mixes Wonderland with the universe of the Brazilian writer Clarice Lispector.

Well, we have so many artists and plenty of ideas to create exhibitions; art books; performances with video, images, and sound; and whatever else comes out of the magical mad hat.

**KL:** *Is there any chance the society will publish and sell copies of a coffee-table book of your magnificent surrealist Alice images? (I still display and cherish my Gnat from the 1998 Centenary Conference in England!)*

**AP:** I have no idea what is a coffee-table book! I would love to publish my illustrations. The only problem is money. I haven't found a publisher, and it would be very expensive to print just a few copies; people wouldn't be able to afford the price. As soon I finish the site, I will put single prints up for sale. I'm glad you kept your Gnat, Andrew—it is one of my favorites.

*Editor's Note: To purchase any of the books or items mentioned for sale here, or to directly contact Adriana, email her at [alicemaravilha@gmail.com](mailto:alicemaravilha@gmail.com).*



# Butcher in the Ruff: Rendering the *Snark*

## (A Work in Progress)

OLEG LIPCHENKO

*Oleg has kindly consented to allow us to print the text of the illustrated talk he presented to our Society in New York last fall.*

### PREFACE

I am currently working on illustrating my new project, *The Hunting of the Snark*, and I have some thoughts that I would like to share with you. I remember my first experience of working for a publisher. It was a cover for a poetry book. I was new in the field. The art director gave me a piece of paper with the order description and asked me, "What?" when seeing my indecision. I said, "Shouldn't I read the manuscript?" "What?" said he again. "I gave you the title and description; professionals do not need anything else to draw bloody pictures!" Then I became familiar with publishing customs, and ignorance of the text was one of them. An illustrator doesn't need to go deep—a brief description is more than enough. So they say.

Well, ever since then, I've become convinced that a meticulous reading of the text is necessary. The principle is simple—to be honest and sincere. Draw what you see, what you feel, and what you know. In application to the illustrator's work, it means to keep and to preserve the first impression you get from the first reading. The ideal way is to read the plain text, a text without illustrations. I was relatively lucky—the first time I read the *Snark*, it was supplied with pictures that were so different from the text that I couldn't even associate one with the other. The illustrator was too busy to express himself, so he just didn't bother with the text. Because of this, my own vision of the story was not affected, and I am grateful.

My remarks are not a scholar's study; I analyze the poem with the purpose of a better visual translation. "The ripples in a pond" around the *Snark* spread so widely and interfere with each other so incomprehen-

sibly that often they don't clarify our understanding. Many thoughts and ideas that I've found in literature about the *Snark* are simply left out of the scene if they don't give me any hint or direction for my illustrations. Now some words about my understanding of the *Snark*.

### SNARK, ACTUALLY

*The Hunting of the Snark* is a mysterious story, but it is not told in "mysterious" language. Nothing like, for instance:

Resignedly beneath the sky  
The melancholy waters lie.  
So blend the turrets and shadows there  
That all seem pendulous in air. . . .<sup>1</sup>

Contrariwise—it is told simply and comprehensibly. And this seemingly ordinary language works better, because suddenly we feel that "the mystery is around the corner."

We're not misled by the seriousness of the author's work, nor by his accuracy in description of details, characters, and their actions. A dream is still a dream, even when it is retold by a man who is used to expressing himself logically and clearly, as good scientific speech should be expressed. On the other hand, using scientific terms excessively sometimes obscures the topic. Characters are more symbolic than real, and the surroundings are flexible, changeable, and, in most cases, impossible. Things appear and disappear without logic (like a ruff or a chair) simply because of the author's will, just as if in a dream—but a dream that is vivid and clear. The entire poem is a dream to me. And the Barrister's Dream is a dream within a dream.

The meaning of the poem is obscure, so the reader has to apply some cultural references and different analogies, thus becoming even more confused. If nuclear energy were substituted for the *Snark*, then



the Boojum would be an A-bomb. Or let us consider the computer. We desired to obtain a universal informatics assistant, and now we're enslaved by it.

Many of those comparisons work, because Lewis Carroll "invented" a kind of universal pattern. We can play with it—we can replace a Snark with something else and get its (the something else's) dark embodiment in the place where the Boojum stands. The game is called "Could Be." If the Snark could be Dr. Henry Jekyll, then the Boojum would be Mr. Hyde.

"Could Be" is a game illustrators play very often when working with fictional characters. The Bellman, for instance, is a captain, but he *could also be* a school principal with a bell in his hand, or a shepherd. He is a Chief in the general sense of the word—maybe even the Lord Almighty.

Such a carriage, such ease and such grace!  
Such solemnity, too! One could see he was wise,  
The moment one looked in his face!

He moves in mysterious ways, his intentions are inscrutable:

He had bought a large map representing the sea, . . .

A perfect and absolute blank!

. . . Had only one notion for crossing the ocean,  
And that was to tingle his bell.

. . . he cried "Steer to starboard, but keep her head larboard!"

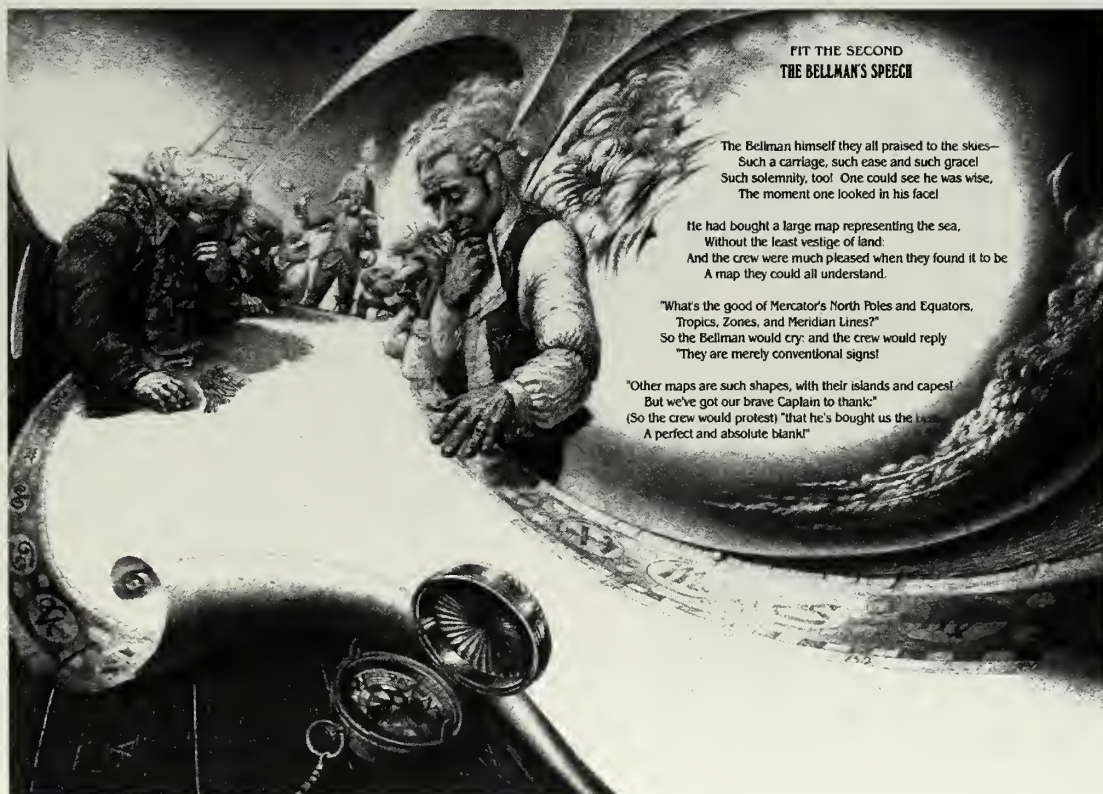
What on earth was the helmsman to do?

He is larger than anybody else in every way, and so I drew him as a man physically higher (taller) than the rest of the crew. He is wise and pleasant, and he usually wears a mysterious smile, as if he knows something that nobody else could understand. In each picture he is dressed differently. I gave him Dali's mustache, because Salvador Dalí also used to behave inscrutably. Another thing needs mentioning. I believe that the purpose of church bells is not to call to God, but to the people—to wake up their consciousness. God himself might ring a bell to call to us.

The Banker—a typical Victorian creature, a capitalist with whiskers. Generally, almost every man at the time had a mustache or whiskers. Chekhov once joked in his diaries: a man that does not have a mustache is the same as a woman that has one. It was a sign of the epoch. The Banker is a man in his fifties, with a steady reputation. He only had a vague idea of the Snark, but he decided to do something remarkable in his life; that's why he joined the expedition.

The Barrister is a sort of sneaky beast; he provides a certain advantage to the illustrator, thanks to his professional attributes—gown and wig. I drew him wearing his uniform—sometimes partially, only a wig—even though it would be pretty silly, since he should be wearing a traveling costume. I'm not sure of the Barrister's intentions in joining the hunt; he probably wanted to increase his popularity and status.

The Broker seemed to me a sort of "young man in spats," an Oxford or Cambridge graduate, a boulevardier, just busy enough in the financial field to





spend most of his time playing tennis and cricket, and going to a club. He is the younger son of an influential person, which means he gets no legacy, and so the sea adventure seems to be a way for him to improve his social standing and obtain some wealth.

The Billiard-marker is a round-shouldered figure who spent his lifetime under billiard lamps. He is sharp-eyed, though he recently needs to wear glasses. He is a quite unusual creature to be met with outdoors.

The Bonnet and Hoods Maker. Since he is a man, I'd prefer to see him dressed not in a bonnet but in a hood. (No mustache.) However, after finding his character, I came to the conclusion that he could be a woman (which is probably more likely). Carroll didn't mention the gender of this person. The only sign of him being a male character was a drawing by Henry Holiday, which was approved by Carroll.

The Beaver is a bit shortsighted, because of his meticulous hobby, and wears collar and cuffs of his own production. While lacemaking, the Beaver might have been mumbling something, and those unclear words could have been interpreted by the Bellman as advice in navigation. Since the Bellman was always wrong anyway, the Beaver obtained a reputation as a naval specialist.

The Boots. A mysterious person, seen by nobody, who wears a handkerchief in the manner of bandits from the American Old West. Looks dangerous, but is harmless.

The Butcher. The assumption that "It's a Boo . . ." applies to the Boots<sup>2</sup> seems to be plausible, but is based on the written word "Boots." Vocally, "OO" means a long "u" and therefore, in this case, "Boots" has no priority over "Butcher." It probably was indeed: "It's a Bo-o-o-o-o-o-tcher!" I would rather believe in this interpretation, because in the poem, the Butcher was described in great detail and acted as one of the main characters, unlike the Boots, who was just a "chorus member." Actually, we don't even know who the Boots is at all. But, if we dig deeper, we see the Butcher, who was described in the beginning as a desperate Beaver-killer, appears to be a very intelligent and friendly person in *Fit the Fifth*, which is quite the opposite of the Snark-Boojum metamorphosis! Everything that I've just mentioned makes the Butcher a kind of complicated character.

The Baker. I have nothing against treating the Baker as a portrait of Lewis Carroll himself, but if we remember the tragic story of Mr. Dodgson's nephew, I'd rather consider Lewis Carroll as the Baker's uncle.

So the Baker might look (a bit) like his uncle. I gave him a mustache in addition to his whiskers.

We're all informed about Carroll's wish not to show the Boojum in illustrations, because it is "unimaginable." This is the rule, and I'm not going to break it. What do we do with the Snark that is described in *Fit the Sixth*, "The Barrister's Dream"? It looks like an anthropomorphic figure, "... dressed in a gown, bands, and wig . . . with the glass in its eye . . ." It is able to read and speak, and is thus an intelligent creature. Moreover, the Snark is presented in Holiday's illustrations, which means that Lewis Carroll did allow its visual representation. In that regard, I feel free to proceed with illustrating the Snark, but I still won't draw it with anything more than a wig, gown, and glass in its eye.

These are only brief remarks about the characters, but there is a lot more material in the poem that needs to be studied carefully and transcribed visually. My thought is that the illustrator has to read the text attentively and give readers the most enlightening visuals.

One last important thing to point out is the fact that Lewis Carroll dedicated his poem to a child, and considered it children's literature. So I think of my project as I would a picture book, which should be picturesque, attractive, and entertaining. I believe Carroll's message to children was meant to be for those who are "young at heart," no matter their biological age.

## CONCLUSION

In conclusion, I'd like to bring across a very important point to you. A variable is an unknown. A variable is something that is universal, and can be replaced with a variety of possible values. The *Snark* is such a variable—its interpretations can range from religious ideals, to philosophical mindsets, to scientific and social approaches. However, when one illustrates or translates this text, one needs a static reference point, and so the variable is replaced with a single interpretation. When the variable becomes static, when it becomes a single interpretation, it cannot be changed back—it cannot become anything other than what it is. It becomes a final product—it becomes an instance. My goal is to create a visual world, the universality of which mirrors the variable that is the original text.

<sup>1</sup> Edgar Allan Poe, "The City in the Sea."

<sup>2</sup> Larry Shaw, "The Baker Murder Case," cit. in *The Annotated Snark* by Martin Gardner.



# That Badcock Girl

MARK BURSTEIN

A number of demonstrably false myths seem to accrue like barnacles around Carroll and his works; I need not name them all here. A particularly persistent one concerns a photograph of young Mary Hilton Badcock (1860–1949), lady-in-waiting to HRH Princess Louise, Duchess of Argyll, from 1905 to 1911. The legend, totally specious, involves her being the model for Tenniel's Alice, although it is well known that he never drew from a live model or a photograph. As C. S. Lewis once said about J. R. R. Tolkien, "you might as well try to influence a bandersnatch."<sup>1</sup>

On January 25, 1864, Charles L. Dodgson, bearing a letter of introduction from their mutual friend Tom Taylor,<sup>2</sup> visited John Tenniel to commission him to make the illustrations for *Alice's Adventures in Wonderland*, and his diary entry for April 5 notes that he "heard from Tenniell [sic] that he consents to draw the pictures."<sup>3</sup> Around December 16 of that year, Dodgson received the first twelve proofs from Tenniel and the engravers, the Brothers Dalziel.<sup>4</sup> Tenniel, however, had already published his prototype for Alice in *Punch* a full six months before that: in June of that year, a half-hidden Alice had appeared on the title page for the first semiannual *Punch* collection, volume 46 (see front cover).

In January of 1865, a full half-year after Alice's first *Punch* appearance, and one month after receiving the dozen engravings, Dodgson happened to see a photograph of a young, somewhat pudgy Miss Badcock, in the window of a shop near Ripon. Seated on a stuffed chair, she is gazing rather dourly at the camera, with crossed arms. He asked to purchase a copy but was told that her father, Rev. Canon Edward Baynes Badcock, would have to give his permission.

A letter to Canon Badcock from Rev. John Fisher MacMichael, headmaster of Ripon Grammar School, dated January 17, 1865, says, in part, "When knocking at your door Mr Dodgson (the Archdeacon's eldest son) came up. His mission was to have your authority to enable him to buy a Photograph of your little girl at Mr. Hammond's, who had declined to sell him one without your sanction. It appears he fell in love with it at Mr. Gray's of Sharow.<sup>5</sup> Will you kindly say in your reply whether he has your leave?"<sup>6</sup>

Dodgson wrote to Canon Badcock on February 2, 1865, saying, "I had not an opportunity when in Ripon of thanking you in person for kindly allowing me to have a photograph of your little girl, so beg to do so by letter." Canon Badcock replied a few days later, "Accept my thanks for your kind offer to take a large photograph of my little girl. I shall be pleased to have it done whensoever you have your apparatus in Ripon. I am very proud that you think her likeness worthy of notice."<sup>7</sup> As far as is known, Dodgson never took him up on his offer.

We can be certain of one thing: Dodgson did not see the photograph of Mary Hilton Badcock until Tenniel's Alice was a well-established figure. Further, there is no evidence that Dodgson ever actually sent the photo to Tenniel, who would not have used it even if he had seen it. As Dodgson said in a letter to E. Gertrude Thomson on March 31, 1892, "Mr. Tenniel is the only artist, who has drawn for me, who has resolutely refused to use a model, and declared he no more needed one than I should need a multiplication-table to work a mathematical problem!"<sup>8</sup>

The Badcock ('n' bull) story is simply a myth put about by Mary's husband, Col. William



Geoffrey Carwardine-Probert, JP, OBE (1864–1938), Comptroller of the Household to HRH Princess Louise, Duchess of Argyll, in the late 1920s/early 1930s. His motive was undoubtedly to secure a thoroughly undeserved place for his wife in the annals of *Alice's Adventures in Wonderland*.<sup>9</sup>

Sadly, the Colonel has pretty much gotten his wish. Williams and Madan included the photo of Mary in their first *Handbook* in 1931, but even they expressed doubts about the dates.<sup>10</sup> Regardless, many biographies, starting with Florence Becker Lennon's *Victoria through the Looking-Glass* in 1945, have taken it as fact, and the canard is repeated *ad nauseam* in print, on the Web, and in the popular mind.

Yes, she looks a trifle more like Tenniel's Alice than either Carroll's Alice or Miss Liddell does, but unless she possessed a way of motoring through time and influencing a bandersnatch, her immortality is based on wishful thinking, nothing more.

<sup>1</sup> Letter of May 15, 1959, to Charles Moorman, printed in *The Collected Letters of C. S. Lewis: Volume III: Narnia, Cambridge, and Joy 1950–1963*, Walter Hooper, ed. (HarperOne, 2007): 287.

<sup>2</sup> Tom Taylor (1817–1880) was an English dramatist and editor of *Punch*. He is primarily remembered for penning *Our American Cousin*, the play President Lincoln was watching when he was assassinated on April 15, 1865.

<sup>3</sup> *Lewis Carroll's Diaries: The Private Journals of Charles Lutwidge Dodgson*, Vol. 4, Edward Wakeling, ed. (The Lewis Carroll Society [UK], 1997): 284.

<sup>4</sup> *Diaries*, Vol. 5: 9.

<sup>5</sup> A village about a mile northeast of Ripon.

<sup>6</sup> Letter in the collection of the Harry Ransom Humanities Research Center (HRHRC) of the University of Texas at Austin, partially quoted in Sidney Herbert Williams and Falconer Madan's *A Handbook of the Literature of the Rev. C. L. Dodgson (Lewis Carroll)*. London: Oxford University Press, 1931.

<sup>7</sup> Both letters are in the HRHRC collection.

<sup>8</sup> *Lewis Carroll and His Illustrators: Collaborations & Correspondence, 1865–1898*, Morton N. Cohen and Edward Wakeling, eds. (Cornell University Press, 2003): 246–47.

<sup>9</sup> The HRHRC has correspondence from Mr. Probert to various people about this claim.

<sup>10</sup> *Handbook*: 22 n. 1.

*The author wishes to thank Edward Wakeling for his valuable input to this article, particularly for his transcriptions of letters in the HRHRC.*

Lio Mark Tatulli





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# *It Isn't "Christ Church College"!*

EDWARD WAKELING

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It isn't "Christ Church College," but you will find that this attribution is very common. "Christ Church" is neither a college nor a cathedral; it is a combination of both. Although it is one of the colleges of Oxford University, it has the distinction of not using the term "college" in order to recognize its double function. The cathedral of Christ Church serves the diocese of Oxford and also functions as the college chapel. No one who attends Christ Church would ever use the word "college," and most undergraduates and graduates alike would simply describe their place of residence as "The House."

It isn't the "Mad Hatter"! Why did this one character attain this description, when *all* the attendees of the Mad Tea-Party were mad? We rarely hear about the Mad March Hare or the Mad Dormouse, so why should the Hatter be singled out? In the book, the author just calls him the Hatter. He may well be mad, but if so, he would be termed the mad Hatter, recognising that the prefix is merely an adjective, not part of his name.

It isn't *Alice in Wonderland* when describing the book! The title is *Alice's Adventures in Wonderland*. Many writers think this is a bit of a mouthful and shorten it to *Alice in Wonderland*, but this is usually the name we give to the dramatized version of the book. Even the author, in his diaries, used the shortened version (when he forgot himself), but he has more claim than most for using this title for the book that made him internationally famous. And while we are on the topic of titles, the second book is *Through the Looking-Glass*. This book has a subtitle, written in a smaller font size on the title page, which says "And What Alice Found There." This is not printed on the spine, and is unnecessary when giving the title of the book.

It isn't "Alice Liddell Hargreaves"! As a child, Alice's full name was Alice Pleasance Liddell. When she married Reginald Hargreaves, she became Alice Pleasance Hargreaves. If writers wish to acknowledge her maiden name, the usual way is to follow this with "née Liddell" or "formerly Liddell." And perhaps we should remember how to pronounce her family name—not "Liddelle" as many say, but "Liddell," which rhymes with "fiddle." While on the subject of

pronunciation, a little reminder that for "Dodgson" we say "Dodson" and not "Dodgeson."

It isn't "Rev. Dodgson"! This is a matter of bad form. When a person takes Holy Orders, he (there were no women taking Holy Orders in Dodgson's day) is entitled to use the prefix "Reverend" shortened to "Rev." But we never call a member of the church simply by this term followed by his family name. If you insert his first name or initials, the attribution is accepted. Otherwise, we revert to "Mr." Hence the correct way is to say "the Rev. Charles L. Dodgson" or "Mr. Dodgson." An additional small point that creeps in from time to time is the inclusion of the title "Professor" or "Prof." when describing Dodgson. He was never a professor at Oxford; he became a lecturer, and this was the highest rank he attained within the university. He was awarded a studentship in 1852, which he held for the rest of his life. This was a Christ Church equivalent to a fellowship, initially a junior fellowship and progressing to a senior fellowship over time and experience.

It isn't true that the Isis is a tributary of the Thames—it is the same river. As the river flows through Oxford, it changes its name from the Thames to the Isis, and then back again as it leaves Oxford and heads for London and the North Sea. The Cherwell (pronounced Charwell) is a tributary of the Isis that borders part of Christ Church meadow, a popular course for rowers and punters at Oxford.

These are just a few of the common errors that occur when people write introductions to the works of Lewis Carroll or submit articles to magazines and journals. They are listed here with an intention to be helpful, not critical.



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ALICE 150  
CELEBRATING WONDERLAND  
*A Call for Support*

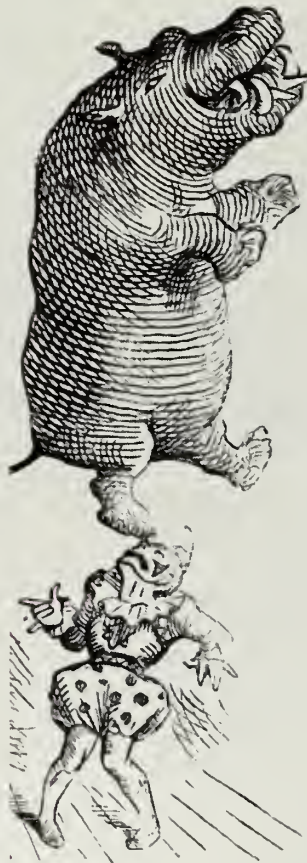
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As we announced in *KL* 84, we will be celebrating the sesquicentennial of the first publication of *Alice's Adventures in Wonderland* with special exhibits and conferences at various venues in New York City. Although the event is in 2015, planning and preparation have already started, and we are actively seeking volunteers to assist us and other institutions in various activities. If you want to be part of this special event, contact Joel Birenbaum: [Alice150@thebirenbauks.net](mailto:Alice150@thebirenbauks.net). There's also a Facebook group, Alice150: Celebrating Wonderland, which you can join to receive prompt updates on the entire project.

One of the activities will be a two-month-long exhibition of *Alice* translations at The Grolier Club, in conjunction with the publication of a multivolume book based on Warren Weaver's *Alice in Many Tongues*, which involves translations and back-translations in 109 languages, 120 writers and essayists, and 25 editors, all spearheaded by Jon Lindseth.

In addition, the LCSNA will be having an auction at the upcoming fall meeting in New York to raise funds for Alice150. In order for this to be a success, we rely on your generosity. Please notify Joel Birenbaum of any items that you would be willing to donate for auction:

[joel@thebirenbauks.net](mailto:joel@thebirenbauks.net) or 630-637-8530.



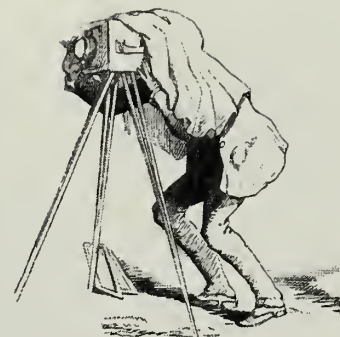




## BRYON SEWELL

### *Through a Carrollian Lens*

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I suspect that many American Carrollians would be somewhat reluctant to admit that their first memory of anything having to do with Lewis Carroll is watching Disney's film version of *Alice in Wonderland*. Well, at least I can say that I saw it when it was first released in 1951. Unfortunately, I didn't have enough sense to keep the ticket stub, but in my defense I was only 9 years old, and the idea of collecting Lewis Carroll hadn't yet occurred to me. Sadly, my parents were not lifelong Carrollian collectors who bequeathed me a fabulous collection and had read the classic tale to me at bedtime. If we had a Tenniel-illustrated edition of either of the *Alice* books in our home, I have no recollection of it. As I recall, we had *Uncle Wiggily* and Bible stories.

It wasn't until 1970 that I got interested in Carroll. I'm a chemical engineer, and I was assigned to London for a year to assist in the design of a polyethylene plant that would be built in Sweden. A few days before our departure, I was in a bookstore looking for something to read during our flight and found a copy of Martin Gardner's *The Annotated Alice*. This looked interesting, and I thought it would be appropriate reading for people going to live in England. My wife and I decided that it would be fun to buy a bunch of old *Alices* while we were there. I imagined that they would be as common as dust and mildew in English used bookstores.

Our first attempt at buying Lewis Carroll books was a bit of a shock. I had read enough to know that Blackwell's in Oxford was a famous antiquarian bookshop, and since Carroll had lived right down the street (so to speak), they would be sure to have shelves full of his old books. So we went by train to Lewis Carroll country. When we went into the bookshop and told the clerk that we wanted to buy a bunch of old editions of *Alice*, he literally laughed. What a pair of ignorant post-colonials! He produced a list of about fifty

names. "See all of these names?" he asked. "Everyone on this list wants to be the first person contacted when a Carroll book comes in. When one shows up, I start phoning people. If the first person on the list doesn't want it, then I call the next one, and so on. I can add your name to the bottom, but don't get your hopes up." Disappointment fell like a headsman's axe on a paint-smeared playing card. With bowed heads we

traipsed back outside and went on a self-guided tour around Tom Quad. On the train back to London, we decided that what Blackwell's had said could not possibly be correct. We resolved to track down old Carroll books in London.

To make a long story short, we serendipitously located a book dealer who had been setting aside Carroll books in a back room for years. When we asked, "Do you have any Carroll?" he offered to sell his collection on the cheap, because he needed immediate

cash to pay some back taxes! Included in this collection were a good many very nice books, including a first edition *Hunting of the Snark*. So, we had an unexpected jump-start on our way to building what would one day be a significant (though hardly world-class) collection. That copy of the *Snark* was my first reading of the poem (a clear indication of my inferior education), and I was hooked. I have had a fascination with things Snarkian ever since. The almost immediate result of that addiction was a set of drawings after Holiday that would eventually appear as the Catalpa Press edition, with an introduction by Martin Gardner. As far as the illustrations go, I should have waited until I had gone to art school, but with my typical enthusiasm I just jumped right in. I did eventually study art at The University of Texas at Austin in an attempt to improve my skills a bit.

Those early years of Carrollian enthusiasm and my inability to properly restrain myself resulted in the



"Paintin' the Den-  
drons Pink" by Byron  
Sewell (after Tenniel)  
for Alice's Adven-  
tures in an Appala-  
chian Wonderland,  
translated into Ap-  
palachian English  
and adapted to 1880s  
West Virginia by  
Byron and Victoria  
Sewell. Forthcoming  
in 2011 from Irish  
publisher Everytype.



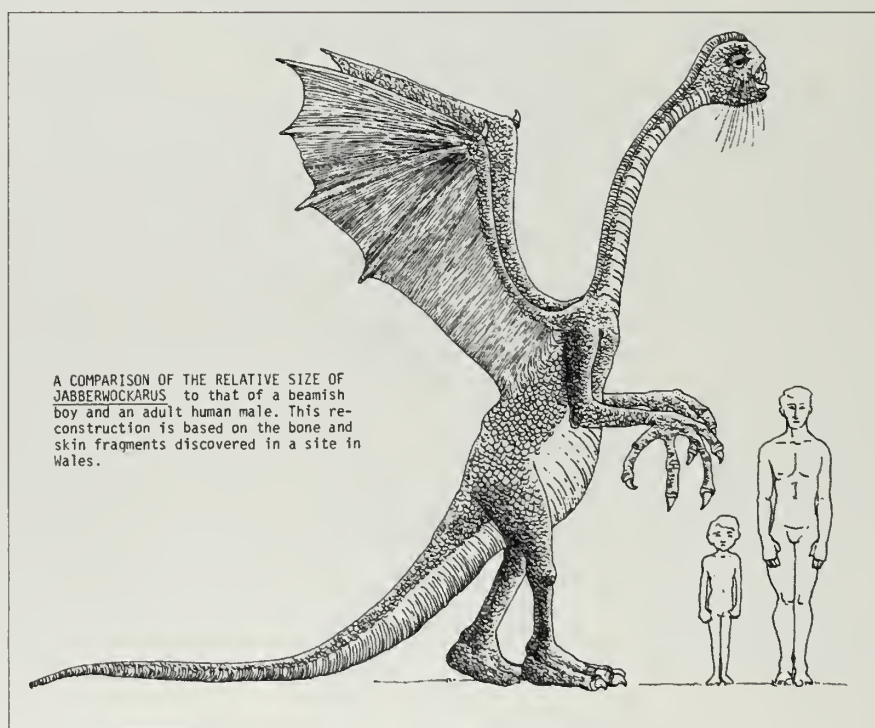
*R.A.V.E.N., or the Dormouse Who Came in from the Cold.* It was published in an edition of about 100 copies. I sold perhaps 15 and shredded the rest.

Learning my lesson, I severely reduced the number of copies, and for many years my editions have typically been in the 10–20 copies range; sometimes even fewer, rarely more. Some early efforts were actually well received (especially the free ones). For example, I got a few nice reviews for a two-volume edition of *Scientific Alician* (done in honor of my new friend Martin Gardner). And I also enjoyed mixed reviews with the eventual publication of *Alitji in the Dreamtime*.

About the mid-70s, I had the dumb idea of writing a bibliography of the American editions of *Alice*. I won't bore you here with that long and sad tale, except to mention that I spent most of my spare time researching and writing it, with the result that my wife decided that I loved my books and Lewis Carroll more than I loved her. This was not true, and I told her that to prove it I would give away the entire collection. She told me to go ahead, which wasn't exactly the reaction I was looking for. I phoned the Harry Ransom Humanities Research Center at the University of Texas at Austin, asked them if they wanted it, and told them to come and get it if they did. They showed up a few days later with a small truck and carted almost all of it away (I kept a few things, including my inscribed copy of the fifth Chinese edition). My wife divorced me anyway. However, there is a happy ending to that otherwise sad story. I got to marry Victoria, and as a bonus, I am now an official "Friend of the University." There's glory for you! If you would like to learn more about that first collection of mine, see *Adventures in Collecting Lewis Carroll*, published by The Detering

creation of a number of curiosities that some of you may even have in your personal collections. However, there can't be very many of you, since most of these pamphlets were in very small editions sent to a few collectors who actually liked the kind of stuff that I generated (as I recall, that was about a dozen of you). In 2002, August A. Imholtz, Jr.—a man of otherwise high intellect and marvelous wit whom I greatly admire, and who shares my delight in things strange and weird—actually wrote a bibliography of these early bits and pieces for the LCSNA, with the grand title *Enough of a Muchness/An Interim Bibliography of the Carrollian Publications, Drawings, and Ephemera of Byron W. Sewell/1973 through August 2000*. One of the first of these pieces was a complete failure, an early parody,

From *Scientific Alician*





Book Gallery in Houston (often seen on eBay for about \$10).

Shortly after giving away my collection, I became engaged to Victoria, and we hightailed it out of West Virginia to Seoul via Albuquerque, where we got married. As luck would have it, Victoria also likes Lewis Carroll (who doesn't?), and she immediately started a collection of Korean *Alices*. Later, for something to entertain ourselves with, we adapted *Alice* into the Korean culture (as we perceived it). Needless to say, someone else did the translating. That book eventually appeared as *An, Sun Hee's Adventures Under the Land of Morning Calm* (1990). On our return to the States, Victoria encouraged me to go ahead and publish *Much of a Muchness*, the bibliography of the American editions of *Alice* that I had shelved after my divorce. With this bit of encouragement, I sent out a prospectus, which resulted in orders for 15 copies, so we printed 17.

The point of mentioning the above is to indicate that, ever since my Carrollian addiction began, I have viewed almost everything through a Carrollian lens. What is astonishing about Carroll's works is that they are so readily parodied and quoted. At various intervals I have managed to quit creating Carrollian things, but then I succumb to it and off I go again.

At this point, you might reasonably ask what I've been up to over the last decade. Well, the short answer is "lots," and much of it with the help of my wife, Victoria, and an assortment of famous Carrollians, including August A. Imholtz, Jr., Clare Imholtz, Edward Wakeling, Alan Tannenbaum, Mark Burstein, and Mark Richards. The results of these efforts have been good or bad, funny or irreverent, depending upon whether you approve of anyone messing with the sacred texts, as I am wont to do. However, in the midst of my laughter and glee, I have actually tried to create a few things in a more serious Carrollian vein as well. Those include: *Pictures and Conversations/Lewis Carroll in the Comics/An Annotated Bibliography* (2003 and revised 2005), with Mark Burstein and Alan Tannenbaum; *An Annotated International Bibliography of Lewis Carroll's Sylvie and Bruno Books* (2008), with co-editor Clare Imholtz, an introduction by Ann Clarke, and a listing of inscribed editions by Edward Wakeling; and *Carrolling with John/A Decade of Correspondence between John N. S. Davis, Byron W. Sewell and Dr. Sandor G. Burstein* (2010), with immense help from Edward Wakeling.

On the more ephemeral side lurks a rather ominous group of comic, sci-fi, fantasy, mystery, and ghost stories, too numerous to list here. One parody that I am proud of is *Another Alice, Eh?/Alice's Adventures in an Alberta Wonderland* (2002), published by the LCS of Canada. Other titles include: *Snarkmaster* (2000), the final story in the "Centennial Snark Trilogy"; "He Thought He Saw" and "Darkling Light, Starless Night"



*"The Cottontail takes a big gold engineer's pocketwatch outa his coveralls" by Byron Sewell (after Tenniel) for Alice's Adventures in an Appalachian Wonderland.*

(2001), two *S&B* fantasies with August A. Imholtz, Jr.; *Lewis Carroll's Nightmare/Alex's Adventures in Wonderland* (2002), a parody suggested by Victoria and with a wonderful essay by Edward Wakeling, "Did Lewis Carroll Like Boys?"; a violent and bloody trilogy starring the Carrollian antihero "Fish" O'Fiesh and his two huge mastiffs, set in various locations, including West Virginia and my old Houston neighborhood; *Skinny Alice* (2002), *Comic Alice* (2004), and *Fish Head Soup* (2005), the latter involving an LCSNA meeting at The Greenbrier Resort in which Alan Tannenbaum gets shot in the leg; "Jon/A Jabberwock Story" (2003); *Interview with the Jabberwock* (2003), starring cub reporter Bruno for *The Outlandish News*; and *Alice's Adventures in an Appalachian Wonderland* (2004), a parody told in the Southern Mountain dialect of Appalachia, written with Victoria.

There are numerous stories based upon ideas suggested by August A. Imholtz, Jr. and sometimes co-authored by him, including: "The Hunting of the Sarx/A Revisionist Satire" (2004); "Still She Haunts Me Phantomwise" (2004); "The Oxfordic Oracle/An Inspector Ian Spectre Tale" (2004), which purports to explain the source of the "He thought he saw . . ." poems as hallucinations experienced under the influence of ethylene gas; "A Strange Story of How Melvina and Bill Became Sylvie and Bruno" (2004); *Bruno and Uggug Cursed, or Sylvie and Bruno sans Baby Talk/A Burlesque of Lewis Carroll's Failed Novel* (2004); "Farringford" (2005), an imagined weekend meeting between Dodgson and Edward Lear at Tennyson's home on the Isle of Wight; "Celtic-Scottish Nonsense/An Ogham 'Jabberwocky' Parody/The Balloon of Scone and Lewis Carroll's Lost 1874 College Pamphlet" (2007), the latter being a parody of Carroll's *The Vision of the Three Ts*; *Snark Soup* (2007), a listing of Snark references (later expanded in an illustrated edition); and "A Bermuda Triangle" (2007), another Revisionist tale, starring Carolina Peach and one of

Dodgson's brothers. As you can readily see, August has been something of a muse for me over the years.

On my own, I created an even longer list of stuff, too long to list completely, but here are a few examples: "Dead Deer Dreams/A Christmas Story" (2000), starring Alys Pahng, modeled after Alison Tannenbaum, a well-known, true-life roadkill taxidermist; *snwT/ Twins: A Dark Fairy Tale* (2004); "Saint George and the Dragon" (2004), inspired by a Dodgson photograph; "Southern Fried Snark" (2005), in which *Snark* (per LCSNA style guide) is comically retold in a strong southern American accent; "Blue Boojum/An End Times Tale" (2005), involving a nuclear terrorist strike in Louisiana that diverts the Mississippi River (Snarkian sci-fi); "Cheshire Cat Moon" (2006), a Carrollian fantasy, including the discovery of the Snark in the Moon; *The Three Littell Sisters/An Ohio Sylvie and Bruno Fantasy* (2006), a very dark and violent tale about the descendants of an imagined branch of Dean Liddell's family who settled in America in the eighteenth century, involving a main character named Edward Waxwing (there was also a sequel with Carolina Peach and Samuel Clemens); "Feeding the Boojum" (2006), a Snarkian fantasy about a cursed copy of *Snark* owned by R. L. Stevenson that led to his untimely death; "In the Boojum Forest/A Dark Christmas Story" (2006), a Snarkian sci-fi set in the Sonoran Desert of Mexico; "Makuhari Sunaku/Makuhari Snark" (2006), a Carrollian fantasy set in Tokyo, based upon a weekend that I spent with Yoshiyuki Momma (translated into Japanese by Kimie Kusimoto and reprinted in *Mischmasch*); and *R. I. P./*

(*Restless in Pieces*)/*An Alice Sesquicentennial Tale* (2010), a ghost story involving the robbing of Dodgson's grave. I'll let it go at that. I'm sure that you get the picture of what I mean by "through the Carrollian lens." No matter where I am or what I look at, I somehow manage to see Carroll in it.

At this point you might reasonably ask (as my teenage daughter demanded of Victoria in a recent argument), "So what have you done for me *today*?" Well, the latest thing was *Close Encounters of the Snarkian Kind*, a Snarkian sci-fi tale issued in five separate parts (fits) in the manner of a Victorian novelist. There are also a few things in the works for 2011. One is a darkly funny piece about lunacy by August A. Imholtz, Jr. Another is a parody of *Alice* set in an imaginary desert clime, entitled *Aloth's Adventures in Goatland*, to be illustrated by Mahendra Singh. And finally, there is a little piece about a secretive Snark Club in West Virginia.

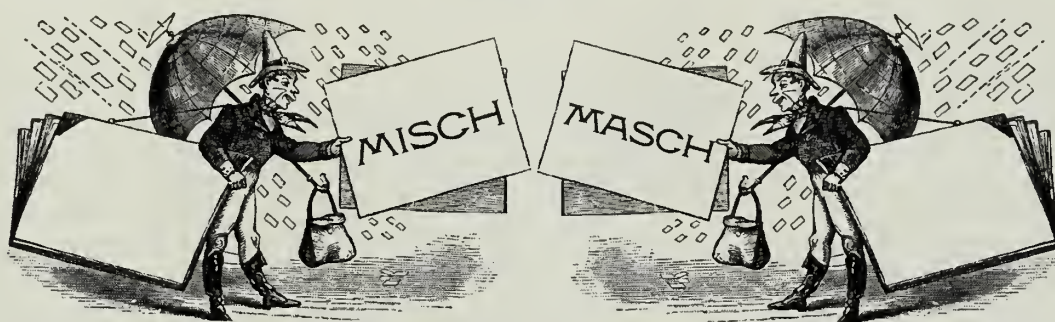
I suspect that, having waded through the above wabe, you have come to the realization that I have had 40+ years of great fun collecting Lewis Carroll and messing with the Dodgson/Carroll bibliography. In our entryway here in Hurricane, West Virginia is a child's bench painted in a primitive American style that has a quote that sums up my Carrollian adventures quite well (tombstone material, perhaps):

*I almost wish I hadn't gone down that rabbit hole  
and yet—  
it's rather curious, you know, this sort of life!*

From Scientific Alician







## Leaves from The Deanery Garden



I'm the founder of the Lewis Carroll Society of Brazil, and I am looking for people engaged in the Carrollian world to contribute their thoughts to an art piece I am creating.

The concept is that, since both of Alice's adventures are one person's dreams, the characters she meets are aspects of her own personality.

I would like to know how you see them: which characters embody which aspects—or symptoms if you prefer—of Alice's own psychology or personality?

You can answer in any way you want, about any number of characters. This work will be published in book form, entitled *That's the Big Puzzle — Who in the World Am I?* Your contribution will be fully credited. Please send your answer, along with your full name, your profession, and the country where you live, via e-mail to [alicemara villa@gmail.com](mailto:alicemara villa@gmail.com).

Thanks!

Adriana Peliano

I have just received my copy of *KL* 85, and I notice a mistake that is repeated more than once in this issue. There is a suggestion that Charlie Wilcox was Dodgson's nephew. He was not. Dodgson's aunt, Mary Wilcox (the Archdeacon's half-sister), was the mother of Charlie Wilcox, and that makes him Dodgson's cousin. It so happens that he was also his godson.

Sincerely,

Edward Wakeling

I enjoyed reading Mark Burstein's article "Am I Blue?". I have a reproduction of *The Looking-glass Biscuit Tin*, which was produced in 1892 by Jacob and Son, under Lewis Carroll's supervision, and decorated in color with characters from *TTLG*. On it, Alice wears a blue dress, which makes it the first time she was depicted wearing that color.

Best wishes,

Yoshiyuki Momma  
LCS-Japan

*Excellent point, Yoshi. I suppose we may conclude from authorized issues that she was wearing a yellow dress in Wonderland, and a nearly identical blue one six months later in Looking-glass Land.*

Mark Burstein

As a high school art teacher, I choose a theme each year for students to visually study. This year, I have chosen Alice and her various adventures, and this process will culminate in the spring with a big exhibition entitled "Alice, a Visual Adventure into Wonderland."

Students began by listening to the book-on-tape of *AAIW* read by Sir John Gielgud, and then, with no other references, they drew their own idea of one of the characters. Teaching pen-and-ink techniques also involved copying Tenniel's original drawings. The children are also doing direct observational drawings of still-lives containing objects from different scenes. After studying some of the

works of other artists who have interpreted the stories, the students will then paint their own interpretations. Finally, I will turn the art room into a large Alice scene, in which more direct observational drawing will be done.

While researching the *Alice* books, the name of your Society has kept surfacing, and I felt compelled to contact you to tell you of all these projects. Perhaps some of your members might even be able to recommend a local speaker who could give a Carrollian presentation to my students?

Yours sincerely,

John Bramble

Head of the Art Department, The  
International School of Minnesota,  
Eden Prairie, MN



Dear Sir,

I am an 11-year-old student at Wilkes-Barre Academy. I am writing a term paper on Lewis Carroll and I was wondering if you could answer a question for me. Who was Mr. Carroll's favorite author (besides himself) and did he leave unfinished work?

Sincerely,

Natasha (via email)

Dear Natasha,

Although my standard response to assisting with homework is to refer students to books or possibly websites, your questions were intelligent, intriguing, and not so easily answered. I had to ask a few experts myself! No less an authority than Morton Cohen, the premier Carroll scholar and biographer of our age, replied that Carroll had at least three favorite authors: Shakespeare, S. T. Coleridge, and Tennyson.

Charlie Lovett, who wrote *Lewis Carroll Among His Books*, suggested adding Dickens to the authors list. Edward Wakeling, who edited the 10-volume edition of Carroll's *Diaries* said, "This is not a question that has a straightforward answer. I list, in *Diary 10*, all the books mentioned by Dodgson in his diaries, and there are over 100 of them. I suspect that Shakespeare would be high on his list, but Dodgson enjoyed some of the modern novels of his day. He bought sets of Dickens for his three brothers. His main unfinished work was, of course, *Symbolic Logic*, parts 2 and 3. The puzzle book he intended to write did not see light of day, although much survived in galleys and manuscript. Shakespeare for Girls, fortunately, never made it. And I'm sure this list could be extended by going through his diaries and picking out his 'intention' lists—work in progress, and work he would like to write given time."

Mark Burstein



Dear Knight Letter Editor,

To my horror, I now realize I misattributed the preparation of *The Story of Sylvie and Bruno*, the abridged version of the two *Sylvie and Bruno* books, to Dodgson's

brother Wilfred not once but twice in KL 85 (pp. 11 and 51). The abridgement was actually done by brother Edwin. The Parrish collection at Princeton owns a copy of the book in which Louisa Dodgson has written on the half-title, "It occurred [sic] to my brother, the Rev. Edwin H. Dodgson, (when he was living with us at "the Chestnuts" after being invalided home after years of missionary work at Tristan & elsewhere), that those portions of my eldest brother Lewis Carroll's 'Sylvie & Bruno,' which referred only to Sylvie & Bruno themselves, would make a very delightful book for children, and he spent much time & thought over the arrangement of this little volume."

Clare Imholtz

#### A LADY'S LETTER.





The reader of *Alice's Adventures in Wonderland* is in the position of an explorer: the landscape is strikingly new . . . and a new species is encountered at every turn, each more exotic than the one before. Nonsense is full of fabulous beasts, mock turtles and garrulous eggs.

*Jean-Jacques Lecercle, Philosophy of Nonsense, Routledge, London, 1994.*

The Wombat slept in a silver épergne in the middle of the dining-table—a good-sized épergne, I should think, as Wombats often run to a length of forty inches. The Revered Charles Lutwidge Dodgson used to call and there is a possibility that he turned the drowsy creature into the Dormouse of the Mad Tea Party, though I should think that if he wanted a model for a Dormouse he might have used a Dormouse.

*Will Cuppy, How to Attract the Wombat, Rinehart & Company, New York, 1949.*

. . . waking up from an al fresco nap to find that a gigantic condor had mistaken them for cadavers, it must have seemed even to them that they had traveled through the looking glass.

*Richard Coniff, "The Brittle Stars Danced, The Stingray Smoked a Pipe," Opinionator, The New York Times, January 30, 2011.*

A large chart entitled The Descent of Man demonstrated this in the form a tree from whose branches burst forth one creature after another, flourishes of Alice-in-Wonderland invention whose basic wrongness became apparent as their particular branch came to an abrupt end with some bizarre and extinct animal.

*From A Stitch in Time, by Penelope Lively, Dutton, New York, 1976.*



[Jacques D'Amboise's] grin — once likened by Arlene Croce to that of the Cheshire Cat — was celebrated, and is captured here in a marvelous David Levine cartoon. The smile is wider than the torso.

*Alastair Macauley, reviewing I Was a Dancer, A Memoir, by Jacques d'Amboise, The New York Times, March 6, 2011.*

Tess the chambermaid had been left behind in the bedchamber, curled up with *Alice in Wonderland*, murmuring "Blimey!" each time an amazing thing happened, which was every other paragraph.

*Lois Lowry, The Birthday Ball, Houghton Mifflin Harcourt, New York, 2010.*

Like Alice, men mysteriously shrink and grow in Milan.

*From Guy Trebay, "Designer Anonymous," The New York Times, January 20, 2011.*

Most of them was [*sic*] missing their front teeth. I started to feel bigger and bigger, like Alice in Wonderland after she eats the cake."

*Jeanine Cummins, The Outside Boy, New American Library, New York, 2010.*

Alice-in-Wonderland sensory warping is common after a stroke, as the damaged brain struggles to make sense of its surroundings.

*Diane Ackerman, "Lives: The Husband's Speech," The New York Times Magazine, February 13, 2011.*

. . . the meeting with Lewis Carroll ("He was the stillest and shyest full-grown man I have ever met except 'Uncle Remus'")

The Autobiography of Mark Twain, Volume I, by Samuel Clemens, edited by Harriet Elinor Smith. University of California Press, Berkeley, 2010.

"Not expelled?"

"No. At the end of the term my father had a row over the extras. His mind was incapable of condoning or even facing extras . . . That is why I can neither read Homer nor Horace in the original, or enter into conversation with the French: privations I shall never cease to regret."

*E. V. Lucas, The Barber's Clock by J. B. Lippincott Company, Philadelphia, 1932.*

She was wrapped and swathed in shawls and she had on a hat which reminded him of the White Queen in Alice, only it was bigger.

*Walter R. Brooks, Freddy the Pilot, Alfred A. Knopf, New York, 1952.*

Often [Paul] Taylor frames a work with a single quotation, be it from Spinoza, Whitman, Jug or whom-ever. For "Phantasmagoria," . . . the tag comes from Lewis Carroll: "Life, what is it but a dream?"

*Alastair Macauley, The New York Times, February 28, 2011.*

... he perked up after comparing himself to a character in *Alice in Wonderland*. "The Red Queen cried before she got a piece of dirt in her eye," [Bobby] Fischer wrote. "I am in a good mood before I win all of my games."

*From a review in The New York Times, February 13, 2011, by Dylan Loeb McClain, of Endgame, Bobby Fischer's Remarkable Rise and Fall — From America's Brightest Prodigy to the Edge of Madness by Frank Brady, Crown Publishers, New York, 2011.*



Then Bangkok. I tried as I stood watching your *Alice Through the Looking-Glass* roses, Joan, each on its dark and snappable stalk, to smell the East, the hot spicy blast that hits you as you step from the plane.

*Jane Gardam, The Queen of the Tambourine, St. Martin's Press, New York, 1995. First published in Britain by Sinclair-Stevenson Limited, 1991.*

On the front of the hide-a-bar, for instance, a kangaroo stands with its forepaws up, as if in prayer, before a huge "Alice in Wonderland" toadstool. A rat-like marsupial sits upright on a tuber, as if yearning for a hookah . . .

*Richard Coniff, excerpt from "Life Studies," nytimes.com/opinionator, January 16, 2011.*

## KNIGHT LETTERS ONLINE!

Thanks to the unending generosity of the Internet Archive, the entire run of the *Knight Letter*, from issue 1 to 85, is online, searchable, and available in eight downloadable formats. However, in order to give primacy to our members, new issues will not be posted there until the next one has been published, in other words, about six months after the printed version is in your hands.

See <http://www.archive.org/details/knightletters>.

Donald Bump  
Jonathan Cannon  
Fran Durako  
Hedy Hustedde  
Natasha Kurtonina  
Patricia La Rose  
Lisa Luca



Pamela Mayer  
Nancy Miller  
Michele Regnery  
La Jan Sanford  
Lauren Schubert  
Charles Stinson  
Tiemen van Weerden

Melissa Manlove



# Ravings from The Writing Desk

OF MARK BURSTEIN

*Here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing-desks, which wasn't much.*

Yet try I shall. First a shout out to all who were of such great help at our spring meeting: our wonderful speakers, especially **Selwyn Goodacre**, who flew five thousand miles across the pond to be here, even if he didn't believe me that Kate Middleton, now HRH the Duchess of Cambridge, wrote her undergraduate thesis on Dodgson's photography (he now does); our host, **Brewster Kahle**, for providing such a fine facility and videotaping the entire meeting and posting it on the Internet Archive site, where you, dear reader, can experience it in its full glory anytime you like; **Joshua Brody**, who took the time and had the talent to learn to play Alice's flutina; **Cindy Watter**, who valiantly coordinated transportation among the many venues, and was such a delightful partner at the Maxine Schaefer reading; **Denise Reyes**, the teacher with whom I arranged the reading, and who so well prepped the kids; **Vanessa Humes** of the Walt Disney Family Museum and **Betsy Flack** of the Garden Conservancy, who arranged with us for **Bob Hornback's** delightful talk; and to all our attendees, many of whom traveled untold miles to get here, including **Ray**, **Sarah**, **Niall Alexander**, and **Elspeth Louise Kiddy**, the two last-named being but six weeks old and covered in pepper.

This is the first issue under the capable editorial hands of **Mahendra Singh**, who most valiantly stepped up to the proverbial plate when Sarah became the mother of twins. He is a delight to work with, even if we have to do it somewhat under cover (he told his wife we're the Oscar Wilde Society, an author she much prefers).

As we speak, we are in the final stages of production so that the long-awaited *A Bouquet for the Gardener: Martin Gardner Remembered* will be in your hands as soon as possible. It has taken a lot longer than we thought.

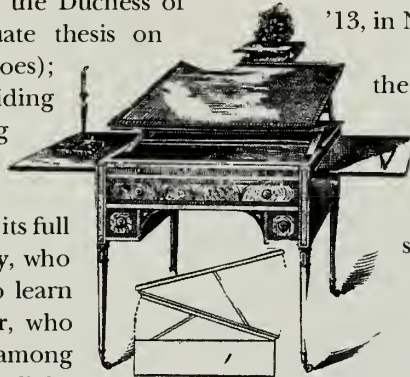
There is much excitement in the air about the **Alice150** celebrations, discussed on page 20. Pulling this off will result in a very large, phoenix fowl-sized feather in our cap,<sup>1</sup> due to the especially Herculean efforts of **Joel Birenbaum** and **Jon Lindseth**.

The next meeting under my "presidentistry" (as Pogo called it) will be this fall in New York City, with a stellar lineup of speakers. That's all I can say at the moment. In the spring of 2012, we will meet at Harvard and environs, then that fall, or possibly spring '13, in North Carolina.

It has been a bit of a challenge running the show singlehandedly—in a literal sense, as I broke a finger a week before the meeting, and my left hand is still in a cast—so I am even more grateful to all those stalwart souls who have been so supportive.

Excelsior!

*Mark*



<sup>1</sup> The phoenix fowl or Yokohama chicken, a strain of the red junglefowl *Gallus*, is bred in Japan for ornamental purposes. A rooster with a 34 ft. 9½ in. tail feather was reported in 1972.

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# THE MAD SNARKERS

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MATTHEW DEMAKOS

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He thought he saw a patched-eye Snark  
That pirated the seas.  
He looked again and found it was  
His nephew with a wheeze.  
“And now I know the source,” he said,  
“Of this unpleasant breeze.”

He thought he saw a doleful Snark  
Intone a lonesome song.  
He looked again and found it was  
His uncle’s nutty throng.  
“And now I understand,” he said,  
“Where men like me belong.”

He thought he saw a speckled Snark  
Who drew the Bellman’s plans.  
He looked again and found it was  
A crown with purple bands.  
“When squeezing *crayons* up,” he said,  
“It sounds a bit like *kran*s.”

He thought he saw a drowning Snark  
Who signaled in distress.  
He looked again and found it was  
The *pin* in happiness.  
“I have a method now,” he said,  
“To wake my sister Bess.”

He thought he saw the Bandersnatch  
Perform a somersault.  
He looked again and found it was  
The Bank of England’s vault.  
“And now I can account,” he said,  
“For everybody’s fault.”

He thought he saw a Baker in  
His triple pair of boots.  
He looked again and found it was  
The search for Absolutes.  
“Such high and mighty proofs,” he said,  
“Will settle all disputes.”

He thought he saw the Bellman walk  
Within a vellum mist.  
He looked again and found it was  
An Existentialist.  
“Well-rounded spectacles,” he said,  
“Improve my theory’s gist.”

He thought he saw the Butcher tie  
His apron to his toe.  
He looked again and *Found* it was  
A painting of his hoe.  
“But people claim I am,” he said,  
“The roughest *rake* they know.”

He thought he saw a nonsense tale  
That splattered from his quill.  
He looked again and found it was  
A nonsense tale ... still!  
“A perfect thing to make,” he said,  
“A scholar write his will.”





# ALL MUST HAVE PRIZES: GO FIGURE

JOEL BIRENBAUM



I have been thinking of writing an article about articulated wooden carved figural toys for a while. My reason for holding off was that I don't have all the information about them, but I have come to the conclusion that I never will, so why wait? My confusion in regard to this topic will soon become clear. The figures I am referring to are made of flat, painted pieces held together by metal clips that allow the head, legs, arms, tails, and ears to pivot. The unintended result of this construction is to make it difficult to display them freestanding.

The first group of these sets purportedly came out in the 1890s. I don't have much information on these, except that their design is a precursor to the sets that came out afterwards. There are similarities that make it difficult to attribute a photo of a piece to one set or another without making assumptions. A Sotheby's catalog from June 6, 2001, lists item 154 as a set containing 31 characters (circa 1900s) and has a photo of some of them. In a Toovey's auction catalog of December 2007, there is a photo of a set of 24 figures, which is stated to have been made in the 1930s by Talfourd Toys, Reigate, Surrey. Among the distinguishing traits of this set are that it has two Jabberwocks (one of which is definitely a fire-breathing dragon), oysters, a White Knight on horseback, Bill the Lizard, and Tweedledee and Tweedledum, dressed for battle. Alice is three inches tall and has a slotted wooden stand. I concluded that the Sotheby's item is probably the Talfourd set, as it is the only one I know of with a Jabberwock and a White Knight. The Sotheby's photo shows Tweedles not in battle garb, while the other figures seem the same as the Talfourd set. It is possible that the Talfourd set had two pairs of Tweedles.

I have amassed, over the years, many images that were intended to help me clear up ambiguities in identifying the various sets. Apparently they are all pictures of partial sets, and I'm convinced that some may even be mixed sets. I have individual pictures of an Ugly Duchess and a Carpenter that were alleged to

be from the 1890s set. They have differences from the Talfourd set; the Duchess has a differently shaped sleeve and has no hands in the older one, while the carpenter has a less pronounced nose. I think that some characters in the same set may have been painted in multiple ways, which also makes identification difficult. It would help if I had the height of the figures in the 1890s set, but only if they differed from the other sets.

In the 1960s, a set with the signature IEF was produced (probably made in New England). The set that I have has 20 figures, but I can't be sure that this is a full set. I was told that the set was originally bought in Cape Cod. This set is larger in size, and Alice is five and one-quarter inches tall. In the 1980s, what I be-

lieve to be a reproduction of a subset of the Talfourd figures was produced in England. These can be easily identified, as they have England stamped on their feet. There are thirteen characters in the set, but oddly the Mad Hatter has a smaller hat than the original. Alice in this set is three inches tall. Also in the 1980s or 1990s, an eight-figure set was made

in Romania and later made in Sri Lanka. These figures are larger than the English set, and Alice is four and one-eighth inches tall. Last year, or perhaps the year before, a reproduction of the 1980s English set was issued by Shackman. Lastly, I have a listing in my database of an eight-figure set made in Scotland and signed George Boreham. I have lost the image, but as I remember it, they were larger than four inches, and it was not clear if they were "one off" or not.

While researching for this article, I received a request to identify a Dodo. Of course it did not match any I have previously seen. It had a walking stick in one hand and a thimble in the other. The more you see, the more you know. Contrariwise, the more you see, the more you realize how much you don't know. I am sure you will recognize this article as a desperate cry for help.



*A photo of part of the Talfourd set (source unknown).  
Note the appropriate size of the White Rabbit.*

# A BRANDY AND WATER WITH LEWIS CARROLL

Robert Mitchell

Many people are unaware that Charles Lutwidge Dodgson made serious contributions to mathematics, and especially to mathematical logic. When I taught the history of mathematics or mathematical logic at Rowan University [NJ], I always covered some of these topics. I perhaps spent more time on them than I should have, but I thought that they were very interesting, and so did my students. I had prepared a few lectures on "Lewis Carroll and His Contributions to Mathematics and Logic" that I presented to many high school groups, colleges, universities, and mathematics conventions over the years. They were not all on the same level, of course.

On two occasions, the British Society of the History of Mathematics invited me to speak at their meetings. The first was held at King Alfred's College in Winchester, and the second was held at St. Martin's College in Lancaster. Actually, I offered to speak at the first meeting and they accepted my offer, and a year later they invited me to return. That was a very enjoyable and interesting experience. It was also a curious one. Imagine inviting a Yankee to go all the way to England to talk about Lewis Carroll, when the country has a plethora of experts who know much more about him than I ever will.

If time permitted, I often discussed some of the puzzles and problems that Carroll devised. The one that caused the most controversy and arguments was a slight variation of his Brandy and Water Mixture Problem:

Suppose there is an eight-ounce cup of tea and an eight-ounce cup of coffee. Remove an ounce of coffee from the second cup and stir it into the first cup, then remove an ounce from the



## Carrollian Notes



first cup and stir it into the second cup. Is there more tea in the coffee or more coffee in the tea?

Carroll used water and brandy in this problem; in the United States it's almost always tea and coffee, but it's essentially the same problem.

The problem can be solved by using ratios and proportions, but that's not necessary since it does not make any difference how the tea and coffee are mixed together as long as there are eight ounces in each cup after mixing. If, for instance, the first cup contains one ounce of coffee, the remaining seven ounces must be seven ounces of tea. Since there are eight ounces of coffee and eight ounces of tea altogether, the remaining seven ounces of coffee and one ounce of tea must be in the second cup, as shown in the following diagram:

	CUP 1	CUP 2
Coffee	1	7
Tea	7	1

There is as much coffee in the tea as there is tea in the coffee,



and the result is the same for any amount of coffee in the tea.

It's interesting to note that if the amounts of tea and coffee are not identical, the result is still the same! E.g., let container #1 contain 30 oz. of tea and let container #2 contain 80 oz. of coffee. Mix them together any way whatsoever, as long as container #1 contains 30 oz. and container #2 contains 80 oz. after mixing. If, for instance, container #1 contains 10 oz. of coffee, the remaining 20 oz. in the container must be 20 oz. of tea, and the remaining 70 oz. of coffee and 10 oz. of tea must be in the second container, as in the following diagram:

	CUP 1	CUP 2
Coffee	10	70
Tea	20	10

Once again, there is as much coffee in container #1 as there is tea in container #2, and the result will be the same for any amount of coffee in the tea.

I am well aware that I have used only an example throughout, but proofs in general will go exactly the same way.

### Wonderland

There's magic almost everywhere  
With a hatter, dormouse and  
a hare  
Who at tea-time will dine  
Though it's tea-time all the  
time  
And a cat that will vanish right in  
the thin air.



### BOOJUMS FROM DOWN UNDER

Joel Birenbaum

I had the pleasure of seeing the Chicago production of *Boojum!* *Nonsense, Truth, and Lewis Carroll* (script and lyrics by Peter Wesley-Smith, script and music by Martin Wesley-Smith) this November. I met with the twin brothers before attending the musical, and I have to admit I was a little nervous. Musicals are not my forte, and it was hard to imagine the subject at hand presented in this format. As



it is not polite to eat something that you have been introduced to, it is probably equally impolite to disparage a show after you've had dinner with the authors. Luckily, I had nothing to worry about in this regard. For a Carrollian it was like drinking from a fire hose; the *Snark*, *Wonderland*, *Looking-Glass*, and diary quotes came fast and frumious from every direction. What follows is an e-mail interview with Peter.

**JOEL:** *The reviews in Chicago were fantastic. Can you give us a bit of the history of Boojum! and compare it to previous productions?*

**PETER:** We first conceived the idea when visiting New York in 1979 and attending a Sondheim musical, and the writing, at first desultory, took place over the next few years—often long-distance, as I was living in Hong Kong and Martin in Sydney. The show premiered in Adelaide in 1986 as part of the Adelaide Festival of Arts. The production wasn't optimal, so far as we were concerned. The reviews, nevertheless, were in the main favorable. We rewrote the show as more of a concert for choir, and this was the version recorded by the Motet Choir of the Sydney Philharmonia (and available on CD from Vox Australis, VAST 010-2), and presented in other Australian cities and in the U.S. A production mounted by the La Jolla Symphony Chorus in San Diego (1992) may have been the best of these, semi-staged with a hundred-voice choir sitting in tiers on the stage, the costumed principals performing in front and around them and with stage lighting effects. Reception was always good, though it's not a "popular" work, and it demands some input from audiences. I think the last production before Chicago was in 1998, so we had assumed it had expired, but Eric Reda had

purchased the CD many years ago and vowed to put it on one day; when he became artistic director of Chicago Opera Vanguard, he seized the opportunity to do just that. This was a fully staged show, the first one since 1986; fortunately, he had the resources, in terms of cast, production, and musical direction, to carry it off brilliantly. I'd like to add that the generosity of the Chicago media and critics seems extraordinary to us, in terms of the number and quality of reviews.

**JOEL:** *This could be viewed as a sequel to The Hunting of the Snark; can you tell us why you chose this as the vehicle to examine the psyche of Lewis Carroll?*

**PETER:** I actually wrote a sequel to *Snark* in book form, a long verse on the same scheme as Carroll's. *Boojum!* doesn't seem to me a sequel: it uses the framework—a hunt for something we're not sure what, drenched in the fear that it might turn out to be a malevolent illusion—as a device to explore Carroll's own life and personality, through his own characters and literary mannerisms. There have been many musical retellings of the *Alice* books; *The Hunting of the Snark* has been less exploited yet offered a structure which suited our purposes very well. The notion that the *Snark* might be a *Boojum* seems particularly apt for Dodgson's subliminal, if you like, fear that his religious beliefs might in the end turn out to be illusory—I wonder if all religious people allow themselves that level of doubt?—and that the termination of life is merely a sudden vanishing into the existential void.

**JOEL:** *How would you describe your use of the Alice (from Wonderland) and Alice Liddell characters?*

**PETER:** They were, of course, principal characters in Carroll's

life and literature. We wanted to look at his relationship with Alice Liddell, whom we identified with both the *Wonderland* Alice and, later in life, old Mrs. Hargreaves. They represent, perhaps, a fusion of real persons and their literary equivalents, just as Dodgson and the Baker, or Dodgson and Carroll, do in the play.

**JOEL:** *Lewis Carroll and Charles Dodgson are both characters in the show. Was this done to show Dodgson as a split personality, or for another purpose?*

**PETER:** It was an attempt to contrast the shy, stammering Oxford deacon and don with the charming self-confident author of successful children's books—but we wouldn't claim a huge amount of verisimilitude in this characterization: it was a device by which to explore the whole man. Obviously, in a musical you cannot present a biography, and using two characters for the same individual is a dramatic and symbolic way of indicating a broad approach. I don't think of Dodgson as a split personality, though, like most people, he had contrasting and perhaps contradictory impulses; he was a complex man, though if you read the standard account of his life as mathematics lecturer and deacon he seems very conventional. His Carrollian side is in such stark contrast that presenting him as a separate character is readily justified.

**JOEL:** *The show was informative, but was also entertaining to non-Carrollian viewers. The scene with the Tweedles analyzing the yin and yang of being twins was particularly amusing. Where on Earth did that come from?*

**PETER:** Bi-polarity was a theme of the play (Dodgson/Carroll, Alice/Mrs. Hargreaves, *Snark/Boojum*), and the Tweedles, particularly engaging Carrollian

characters, clearly had to be included. They reinforce the idea that similarity of situation doesn't mean an identity of view. Martin and I are twins, so there was a natural inclination to use Dum and Dee.

**JOEL:** *The music covered a broad spectrum of styles. Like the Carroll references, this certainly kept the viewers on their toes. What was the basis used to determine the style chosen for a given song?*

**PETER:** This is really Martin's bailiwick. I think he would say he chose a musical style to suit each lyric and that a diversity of styles makes musical sense, at least from an audience's point of view. It's perhaps a post-modern approach, though it was generally pre-post-modern at the time it was composed.

**JOEL:** *There was one song that was a poem based on a single rhyme. Did Carroll ever write a poem like this? The single rhyme added much humor to this song.*

**PETER:** I don't know of a Carrollian example. Incidentally, my recollection is that Martin wrote this lyric, whereas he always thought that I did. I remember being annoyed that a mere musician could write such good words but suppressed the urge to strike the song out for its obvious imperminence.

**JOEL:** *This script was written some time ago. Is there anything that you would change?*

**PETER:** It survives pretty well, even in the post-Karoline Leach age. There is at least one section (no doubt others as well!) which would have Karoline gnashing her teeth, but it's a defensible approach.

**JOEL:** *There was one aspect of the show that I did have an issue with. Throughout the show, there were vignettes between Dodgson and*

*Alice and Carroll and Alice, and the last of these showed Carroll leering at Alice, which intimated some sort of sexual suggestion. Was I correct in my interpretation of this scene?*

**PETER:** The view we took right from the start was that Dodgson had no sexual interest in his child friends; he thought they were "safe" and pure because pre-pubescent, and his friendship with Alice was not motivated by sexual interest. The whole question of his sexuality, on which there is no direct evidence, is nevertheless one of enormous interest to the general public, and it's not surprising that a director might allude to it in such a way. Directors have to be permitted some degree of interpretation of the material. In the Adelaide production, the director exploited the sexual angle, but in what we thought was an unsubtle, inappropriate, and rather crass way. Jimmy McDermott, who directed in Chicago, did not consult with us on this aspect, and we didn't wish to interfere with his artistic choices; he did a wonderful job overall, as indeed did the whole company. Alice did keep baring a shoulder and simpering, but that was a recreation of Dodgson's famous "little beggar-girl" photograph of her. And when she discreetly removes some clothing, it was an allusion to the "nudities." The audience is invited to ponder these things; certainly the writers did not wish to suggest any sexual improprieties on Dodgson's behalf.

**JOEL:** *The second act was much darker than the first. What was the reasoning behind separating the lighter, more comedic scenes from the darker, more dramatic ones?*

**PETER:** The only answer, I suppose, is the demands of drama: we needed to get serious about the meanings we wished to establish. Any play or story

needs a sense of development towards some sort of climax (or so the play-writing books tell us), and the *Snark* itself provides a gripping conclusion. Tension and release is an orthodox aspect of structure, and that's what we relied on in the second act.

**JOEL:** *In what ways did the writings of Lewis Carroll contribute to the creation of the show?*

**PETER:** Most directly, of course, we used Carrollian characters (Alice, the Tweedles, the Caterpillar, the Jubjub bird, the Bellman, and the Baker). Some script devices were from Carroll, such as the song "For More than Sixty Years," which was developed from a fragment of childhood verse, or "The Question Is" (extending Humpty Dumpty's attitude towards words), or "The Knight's Gambit," placing Dodgson and Carroll in a chess game. Carroll loved to compose acrostics, and we extended that idea by inventing (we suspect!) an "acroustic" (acoustic acrostic), which opens the show. Martin found some of the tunes by playing nursery rhymes backwards and/or upside down, as Dodgson did by tinkering with music boxes. Thus "The Question Is" was created by reversing the tune of "Humpty Dumpty," and "What Is the Snark?" is "Rock-a-Bye-Baby" backwards and upside-down. That's the sort of thing Carroll would have done had he been a composer.

**JOEL:** *Are there plans for further productions?*

**Peter:** No current plans. We would love to see the show performed again, and it may be that, after the Chicago success, there will be further interest in the U.S. Its natural home ought surely to be England, but we've



had no traction when we've attempted to promote it there. Perhaps the LCSNA could commission a production to coincide with its next annual conference?



#### THE ETERNAL JABBERWOCK

The February 2011 issue of *The Believer* has an entertaining and worthwhile article on the perils and pleasures of translating Lewis Carroll into Chinese ([http://www.believermag.com/issues/201102/?read=article\\_levinovitz](http://www.believermag.com/issues/201102/?read=article_levinovitz)). The essay by Alan Levinovitz, a PhD candidate in religion and literature at the University of Chicago, focuses on the Carrollian translations of Y. R. Chao, a twentieth-century polymath who taught physics, Chinese, philosophy, and linguistics at Harvard, Berkeley, and Cornell in the United States and at Tsinghua University in China. Professor Chao possessed a linguistic dexterity that at times bordered on the inhuman; he was fond of beginning his lectures with several minutes of incomprehensible gibberish and then stopping to play a recording of his speech—and backwards, no less, so that it revealed his nonsense mutterings to be a perfectly normal, intelligible talk introducing the students to the course.

Prof. Chao translated both *Alice* books into Chinese, *AAIWin* in 1928 and *TTLG* in 1938. The first translation enjoyed a solid commercial success and remains a standard to this day. The latter translation fared far worse; it has slipped into obscurity and is now a bibliographic rarity.

The reason for this disparity is ascribed by Levinovitz to the differing nature of the two books. Alice's foray into Looking-Glass Land was far more complex linguistically and logically than her earlier adventures into Wonderland, and hence far trickier to translate.

Levinovitz focuses on Chao's translation of "Jabberwocky" as an example of this dilemma and gives us a lucid simulation and transliteration of the mental gyrations that the average Chinese reader would endure in trying to understand Chao's translation of Humpty Dumpty's "translation" of the poem's portmanteaux. The author should also be commended for this elegant homage to the recursive nature of Carrollian nonsense; just as Carroll's word games double upon and enfold the reality they spring from, we, the readers of his article, move with Levinovitz through these multiple layers of translation nested within one another.

Carroll's portmanteaux nicely sum up the ultimate problem of all conscientious translators; they are not only synergistic distortions of meaning, but also neologisms, entirely made-up words which possess a certain novelty to the ears and eyes of the reader, a novelty that cannot be translated without sacrificing in some way the embedded layers of meaning. The closest non-nonsensical example of this lurks in science-fiction translations, where a French translator, for example, will throw up his hands in despair and rename Chewbacca and Darth Vader as Chico and Dark Vador. What is being translated here is the emotional and aural flavor of pure sound; the meaning becomes secondary and very reliant upon unique cultural connotations.

The valiant Dr. Chao tackled "Jabberwocky" by grouping together bits of word particles that approximated the basic sense of the source words whilst also providing that novelty of word flavor that is so much of the pleasure of the poem. For example, *brillig* became a two-character word, "bye-lee." The character for "bye" combined part of the character for daytime with part of the character for evening time, and apparently the "lee" character was tacked on

for aesthetic reasons, to furnish a rough approximation of the Anglophone sensation of hearing the word "brillig."

However, despite the Duchess's dictum, taking care of the sense does not mean that the sounds will take care of themselves. Chao's translation retained enough assonance with the original that when he recited it during a talk he gave to the West Coast Chapter of our Society in 1980, as Mark Burstein relates, when he stumbled over his place, his non-Chinese-speaking audience immediately prompted him, and he soldiered on.

But as Levinovitz notes, certain orthographical Jujubs still threatened the indomitable Dr. Chao's ingenious efforts. Levinovitz showed his version of "Jabberwocky" to a native-Chinese-speaking acquaintance, and the results were instructive. The woman, a professor of Chinese literature, found the poem frustrating and unappealing. Although she perfectly understood the strategy employed by Dr. Chao and Carroll, she objected strenuously to the made-up words on the grounds that their constituent characters and fragments of characters were inadmissible to Chinese readers. The novelty of the spoken words was acceptable, but in essence Dr. Chao was inventing completely new characters to represent those sounds, and this situation was untenable. As Levinovitz remarked to the *Knight Letter*, we should understand that "the translator's making up of characters is sort of like making up letters, with the associated problems of 'How do we type these new letters?' or 'How do we pronounce them?'" For the Chinese, the problem is that making up words appears to entail inventing characters, unless they can come up with new, innovative forms of nonsense."

The entire project of Carrollian translation into Chinese, and similar logossyllabic writing systems, seems stymied by certain struc-

tural problems relating spoken words to written words. In essence, Carrollian nonsense translated into Chinese runs the genuine risk of moving beyond nonsense into total illegibility, at least until enough Chinese decide they'd prefer a bit more illegibility in their reading material—a genuinely Carrollian sentiment!

In summation, a highly recommended essay by Levinovitz and further proof of Lewis Carroll's nonsensical ability to flummox even the most ingenious and well-meaning intentions. Perhaps this is why Dr. Chao translated the Carrollian concept of "portman-teau" into the Chinese words for "poached egg," a warning to any future Humpty Dumpty's amongst us, those cocky fellows who think they know how to manage the whole wordy lot in Chinese or English.



#### THE ANIMATING OF A SNARK

*The Hunting of the Snark* seems to be attracting more cinematic interest recently, and now comes the welcome news that an animated version of the poem is being produced in the United Kingdom, a stop-motion adaptation produced and directed by Saranne Bensusan in conjunction with 3<sup>rd</sup> Story Productions and Lawrence Mallinson Productions. LCSNA members will be pleased to learn that our very own President Emeritus Andrew Sellon has participated in this adaptation; his will be the voice of the Judge in the Barrister's Dream.

Saranne was first exposed to the *Snark* by a benevolent aunt and uncle, who gave it to her as a Christmas gift when she was a child. She and Lawrence Mallinson, both of them animators based in London, conceived of doing it as a stop-motion film in the spring of 2010. Saranne decided to play up the comic aspects of the story, and also decided to add extra scenes and characters to the story. The relative brevity of the story

has always been an impediment to a full-fledged feature film treatment, and this production aims to be the first one of that kind.

Saranne Bensusan finished the script by Christmas of 2010, and the tragic epic has been amplified and modified in several ways. The Snark-hunting crew will be guided by a mischievous Satnav (an automatic navigational system) with a mind of its own. The crew will disembark and meet Hope (as in Forks and Hope), who seems to know more about the Snark than she is letting on. The plot will thicken during the Bellman's Speech, which will be peppered with more visual clues as to the identity of the Snark.

Although the chief animators, Chris Wright and producer Lawrence Mallinson, have considerable stop-motion animation experience, this *Snark* has presented several technical challenges.

The choice of armatures upon which the characters would be molded was critical. Any difficult-to-move arms or legs could ruin the sequence if the animators were too heavy-handed. Initially opting for foam latex applied over

prefabricated armature kits, they encountered problems when the alginate molds for the sculpted characters started to shrink, making the two halves of the moulds misalign during assembly. This was overcome by keeping them moist, a condition that also encouraged mold (the fungus, not the cast). Another complication was the difficulty in allowing enough time for the air-drying latex inside the sealed molds to dry, which the team discovered were two incompatible things.

This led to a reappraisal of the whole system, and the animators opted instead to build custom armatures out of doubled lengths of 3mm armature wire twisted together and covered in shrink wrap. The characters' bodies were modeled directly upon that, with foam and cotton-wool. Latex was still used for the hands, as this is flexible and has a nicely familiar look to it. As can be seen in the photographs, the hands are very realistic and are very bendable so that they can be used to hold pens, saucepans, etc.

The set building was also fun. Real sets were constructed, and



*The Bellman's Speech, with its reference to the Snark's passion for bathing machines, is shown here in a storyboard shot.*



using green screen backdrops allowed the illusion of depth to be created by adding background activity, weather, and location. Some of the backdrop footage was shot in Brighton and Hove in 2010.

All of the props for the sets were on a 1:12 scale. The animators fashioned scale replicas of everything from food, a TV set, and newspapers to even the kitchen sink (yes, there really is a kitchen sink!). There's even a 1:12 scale fishing boat (named with another aptly Carrollian reference), looking very realistic down to the rivets in the wood and the shape of the boat. Some of the storyboarding was done using the actual sets, which will be useful when animation begins filming on August 1, 2011.

Casting began in January 2011, and the response was large and talented. Andrew Sellon was chosen as the Judge. He was quite generous with his time on the project. Other voice talent includes Joerg Stadler as the Bellman; he may be remembered by readers as the German soldier Steamboat Willie from the film *Saving Private Ryan*. Award-winning actress Hannah Raehse-Felstead plays the part

of the Boots, Kevin Potton is the Barrister, Nigel Osner the Billiard Marker, Simon Fox the Baker, Andrew McDonald the Butcher, Maia Krall-Fry plays Hope, and Rowena Lennon is the Beaver.

The animation will be shot using 2x DSLR cameras attached to two laptops that are running Stop Motion Pro. The team is planning to shoot at 16 frames per second, which means that for every second of film the audience sees, everything on set will have been moved 16 times! To make sure that the animating fits the dialogue, something called a Dope Sheet is used.

Twelve different mouth shapes have been created for each character, and to assure that the voice-over is in sync with the picture, the team must carefully count the number of frames that each mouth shape is needed, for each word being spoken. The film will be shot in HD, and Adobe Premiere will be used to do the picture editing, lip sync, and sound editing, as well as the main credits, the chroma-keying, and the color grade. Adobe After Effects will be used for the title sequences and

to add any special effects. The talented Texas-based musician Guthrie Lowe will score the music. Guthrie is an expert in orchestration, and his style fits in nicely with the *Snark*.

This *Snark* will most likely be released in the summer of 2012 and will enter the film festival circuit in 2012-2013. Also, as part of the DVD release, the producers are planning to put together an extras DVD that will include a "making of" documentary, plus a couple of short films that Saranne has made in the last year, films with a Snarkish flavor—although greens are optional, of course!

Further information about the film can be found here:

<http://www.facebook.com/pages/The-Hunting-of-the-Snark/105387206175380>

<http://www.thehuntingofthesnark.co.uk/>

Hopefully, we'll be seeing and reading more about this latest animated *Snark* in the near future!



*Another storyboard shot for the Bellman's Speech, depicting the will-o-the-wisp nature of Snarks. In both this and the other photo, the porcelain doll is used solely for storyboarding purposes and will be replaced with a character during animation.*

\*  
TRANSFORMING ALICE INTO A  
MUSEUM WONDERLAND

Hilary Winiger

Floridian Carrollians will be intrigued to learn that a new museum with a significant AATW exhibit is being designed and constructed in Broward County and hopes to open by Spring 2012. Young At Art Museum in Davie, Florida, is constructing a 3,500 sq. ft. early-childhood exhibit gallery called *Alice's Wonderscapes* within a larger 55,000 sq. ft., \$21 million art museum for children.

*Alice's Wonderscapes* was conceived by the museum's exhibit design firm, Architecture Is Fun, of Chicago, and visually informed by artist and illustrator DeLoss McGraw, whose version of *Alice* won the Illustrator's Society Book of the Year Award for 2002. Using Carroll's story and McGraw's images as both art and architecture, YAA's designers are creating a beautiful, dreamlike gallery that encourages children from birth to age 4 to cross artistic domains using words, gestures, drawings, paintings, sculpture, music, singing, dramatic play, movement, and dance—all of which contribute to literacy.

The imaginative journey through *Alice's Wonderscapes* will

take children and parents through immersive and sensorial portals based upon the most recognizable elements of Carroll's story. *Down the Rabbit Hole* is a tactile tunnel that challenges a child's understanding of sense of scale. *Alice's Pool of Tears* is a watery environment in which water becomes a learning tool for stimulating fantasy play, discussing emotions (it's OK to be sad or cry), and gaining new perspectives on concepts such as empty/full, under/over, and shallow/deep.

The *Mad Hatter's Tea Party* is an adventure of scale, sights, and sounds. Giant elements capture the imagination, while miniature elements encourage dexterity. The *Giant Teacup* provides the perfect place to read one of the many versions of *Alice*. The *Giant Teapot* is a place of changing light and color, delightful songs and sounds, a fiber-optic spray of tea, and an upholstered spoon big enough to lounge in. The *Giant Slice of Cake* forms a nook for wood block play. The beautiful life-sized table and chairs designed with McGraw's imagery provide a place for imaginative play.

The *March Hare's House* with giant ears is designed for early childhood discovery, including

role-play and health/nutrition activities, trunks filled with costumes, and a magnetic wall of words, allowing children to create their own puns as Carroll did for his friends and readers.

*Alice's Reading Forest and Puppet Theater* provides a venue for children to sit and read or create impromptu puppet shows based on *Alice's* animal friends, ideal for encouraging adult-to-child socialization as well as an adult-to-adult collegial environment. *Alice's Infant Garden*, filled with flowering topiaries, tiger lily speaker tubes, and soft-sculpture plants and insects, stimulates an infant's brain development through gestures, sounds, colors, and movement. *Alice's Games*, like Carroll's story, is filled with rules, fun, and consequences. Children can manipulate latches and doors on a series of *Discovery Boxes*, participate in vibrant, colorful art games in the *House of Cards*, or play on a 3D game board that references animal body parts within the *Alice* story, from the Lory's head to the Mouse-tail.

*Alice's Art* provides diverse art-making experiences inspired by McGraw's work, enabling young artists to use high-quality art materials to express their creativity.

*Alice's Wonderscapes* is one of four main exhibition galleries that constitute Young At Art's new museum, a public/private partnership with Broward County. For the past 22 years, YAA has been at the forefront of arts education, and they've been recognized as the Best Children's Art Museum in the Nation by *Child* magazine. YAA has been a recipient of National Leadership and Promising Practice Awards from the Institute of Museum and Library Services and Association of Children's Museums, and a recipient of a Knight Foundation challenge award.

For additional information on the new Young At Art Museum and *Alice's Wonderscapes*, please visit the museum's website at [www.youngatartmuseum.org](http://www.youngatartmuseum.org).

*The March Hare's house has been constructed at a sufficient scale to impress even the most digitally jaded child with the nonsensical possibilities of Wonderland.*





*The Alice Behind Wonderland*

Simon Winchester

Oxford UP, 2011

ISBN 978-0-19-539619-5

Cindy Claymore Watter

This is not the worst book about Lewis Carroll ever written.\* However, what I anticipated to be a leisurely and enjoyable three-hour reading experience led to an expedition of several more hours through many other biographies, diaries, memoirs, and the odd auction catalogue—not to mention a few e-mails—to confirm that *The Alice Behind Wonderland* is, indeed, riddled with error. These mistakes are factual and interpretive, many and various.

*The Alice Behind Wonderland* is a book that aims to show how the “Alice as Beggar Maid” photograph was the inspirational spark that led to *Alice’s Adventures under Ground*. It does not. The photograph was taken in 1858; the tale was first told in 1862. The friendship was the inspiration, not the photograph. Winchester also states that there are only two extant images of this subject, and both are at Princeton, locked away in a vault. He points out the Carrollian paradox of not actually being able to see the original image about which he writes—he had to work from a digital copy—but in fact there are other examples of this photograph. One is in the Berol Collection at the New York Public Library—it is a version that Carroll had hand-colored—and another is at the Metropolitan Museum of Art. Both were exhibited in the years surrounding the Lewis Carroll centenary. Alice Hargreaves’s own hand-colored copy of the print was auctioned by Sotheby’s in 2001. According to that catalogue, there are ten known first-generation copies of the print. Since the rarity of the picture is used as a framing device



for Winchester’s narrative, this is a serious error.

Winchester’s opening pages, with the romantic description of Princeton’s Firestone Library and its vintage 1948 yet “prematurely ancient” design and tucked-away Parrish collection, are delightful, and so is the account of a reader’s experience as she thumbs through the album of photographs once owned by the library’s generous benefactor, bibliophile Morris Longstreth Parrish. However, this reader was brought up short by Winchester’s confidence that the viewer “might cry out, startled” at the image of Alice in rags. Most viewers these days are pretty hardened. I couldn’t even frighten a friend’s children with a terrifying picture from *Slovenly Betsy*. But I digress.

What I found startling was Winchester’s mention that Alice’s left nipple was exposed. That seemed unnecessary (in the colored versions, it is covered). He also indulges in empurpled prose, describing the photographic session in highly imaginative detail—there is no such lengthy account to use as reference. Winchester quotes the Tennyson poem about King Cophetua, and mentions that it inspired several pre-Raphaelite artists. However, poor children, fallen women, and the suffering laboring class were stock subjects for artists of the day and were a reflection of the Victorian zeal for social reform.

Winchester’s discussion of the mechanics of the camera shoot is inaccurate—the glass plate is removed for development—and he doesn’t understand that the black knee in the famous photograph is there because the glass plate is

cracked. In addition, Carroll was not living in the top floor of Tom Quad when the picture was taken. He moved several times in his two score and more years’ sojourn at Christ Church. There is only one photograph in the book, by the way—on the cover—and so many are mentioned that it would have been helpful to the average reader to have a few included.

Winchester’s commentary on the unmarried state of most of Carroll’s brothers and sisters—he said it was “worth noting”—is odd. Carroll’s one brother who remained a bachelor was also a missionary on Tristan de Cunha. Today it is described as the most remote island in the world; I am not surprised Edwin Dodgson remained single. The majority of Carroll’s sisters did not marry, but they had even less opportunity than Edwin: the lady must be asked. They were also limited by the Victorian class system: as daughters of a distinguished churchman, they could hardly rush out and snatch the first man on the street. It should also be noted that unlike the Liddell sisters, the Dodgson girls had a mother who died young and thus was not available to set courtships in motion through skillful socializing.

Carroll’s bachelorhood is also noted more than once. The first time, Winchester follows up with an unintentionally hilarious comment about how Carroll rejected the hearty boy’s life at Rugby: “This was the time in his life when he was first tempted to seek sanctuary in the comfort of the crinoline, when lace and gay bonnets and fair young skin and idle chatter would start to mean far more to him than mud and muscle, sweat and sawdust.”

Of course Winchester simply means that the young CLD learned to prefer the company of females at a young age, but it does conjure up an image of the poor little thing in Victorian drag, and is

\* The worst book about Lewis Carroll ever written was the one in which the author claimed that CLD/LC was really Jack the Ripper.

an example of Winchester's florid prose style detracting from his meaning. The image of the young CLD in drag is too much for this reader—and anyone who thinks a crinoline is comfortable has never worn one.

Winchester also discusses the marriage of Henry Liddell and Lorina Reeve, Alice's parents. He states that Henry Liddell forfeited his studentship when he married, which was "something that Dodgson could have done, of course, had he ever decided to become betrothed." Even Henry Liddell, with a baron and an earl festooning his family tree, waited, for economic reasons, until he was well into middle age before marrying a much younger woman and founding an enormous family. (His Greek lexicon was a great help in the support of said family. It is still in print.) Carroll, though a gentleman's son, did not have such resources. Did Winchester not understand that if Lewis Carroll had given up his studentship, he would have been giving up a very good living, with salary, room, board, and servants? He also had to help support his unmarried sisters. By the time the *Alice* books made him more prosperous, he was probably very set in his ways.

The old Oxford gossip is repeated. There is no evidence that Alice's governess had been "charmed" by Dodgson or that he had favored treatment from Liddell about taking Holy Orders. There is no evidence that Alice's governess had been "charmed" by Dodgson. Winchester states that CLD was "breaking the rules"—with the knowledge of Dean Liddell—by not taking Holy Orders, a requirement for the studentship at Oxford. However, Dodgson did at least partially fulfill those requirements, and became a Deacon. He also was known to preach a sermon now and then.

To me, the oddest statement of all in the book was the suggestion that the Dean's wife, Lorina

Reeve Liddell, was "achingly bored" at times and possibly found solace in the company of Our Hero. From what I have read about Mrs. Liddell, she reveled in her position as the handsome wife of an important Oxford man, and she did not have time to be bored, achingly or otherwise. She efficiently ran her household and was an excellent hostess. Ill-natured people remarked on her social ambition, but she was living proof of the benefits of marrying up, and I doubt she cared about gossip.

Which brings me to the final criticism: It is unfair to say Alice was about to enjoy "an affair . . . with (Queen Victoria's son) Leopold, Duke of Albany." The word "affair" had a very different connotation then, and I suspect Mrs. Liddell's daughters were heavily chaperoned when they reached their teenage years. This is not to say the two were not in love—and that their love would be doomed, given Queen Victoria's mania for marrying her children into royal families, so that future historians would marvel at the identical physiognomies of George, Wilhelm, and Nicholas.

The errors mount, and this book is not helped by its overwrought prose style. The carefully worded authorial thanks to Edward Wakeling for devoting "such time

and thought as he did to this small volume" must translate to "none at all." However, Simon Winchester's advice to read *Lewis Carroll: A Biography*, by Morton Cohen, is excellent, and he should take it himself.



#### *Livres d'artiste*

Contemporary book artist Didier Mutel of Paris has produced a handsome and highly unusual set of the classics, an example of which was shown at the 44th California International Antiquarian Book Fair in February. *Wonderland* (2002) contains 42 original copper engravings that often incorporate Tenniel's originals and generally involve a nude figure, oftentimes louche or lugubrious, printed on hand-painted sheets of velin d'Arches and Sekishu-Shi paper. *Looking-Glass* (2004) is printed, appropriately, in mirror text and is illustrated with 50 plates. Each is in an edition of 40 limited and 10 deluxe, the latter containing an extra volume of plates. A set of the two limited editions sells for \$15,500, and can be purchased from Ian J. Kahn at Lux Mentis, 110 Marginal Way #777, Portland, ME 04101; (207) 329-1469; [ian@luxmentis.com](mailto:ian@luxmentis.com)

#### *The Mutel Looking-glass*





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*Under the Influence of Alice: Music  
Inspired by the Classic Tale*  
(Rhino Records R2-523567, 2010)

Dr. Greg Bowers

Whatever one may think of the entertainment industry's recent spate of new Alice-themed productions, it is clear that Lewis Carroll's unlikely heroine has reasserted her place in popular culture. Ambitious projects for film, television, and stage, although often critically lacking, have proven their commercial value, prompting chain stores to stock old, sometimes obscure, *Alice in Wonderland* films in addition to new Alice-inspired CDs adorned with top hats, mushrooms, and white rabbits.

*Under the Influence of Alice* is one such collection, a consequence of what Will Brooker describes in his book *Alice's Adventures* as modes of shared meaning derived from the Alice stories, such as "dark fable, innocent children's fantasy, Freudian dreamwork, English heritage treasure, and drug hallucination." Described as "Music Inspired by the Classic Tale," Rhino Records has scoured its vault in an attempt to join the Alice revival around the loosely drug-tinged theme of psychedelia.

Part retrospective and part promotion, the collection includes a market-savvy mix of famous and unknown artists. While there is plenty of good music, only a few of the songs were clearly written with Alice in mind. Other songs are loosely plausible, bearing a connection by title alone. Robert Smith's "Looking Glass Girl" (1983), performed by The Glove, and especially "The Caterpillar" (1984), performed by The Cure, with atonal improvisations and quick left-to-right panning, are effective, as is actress Scarlett Johansson's uncompromising vocals on her cover of Tom Waits' "Falling Down" (2009). Other songs bear virtually no relation to the story beyond those conjured in

the listener's imagination. Elvis Costello's "Deep Dark Truthful Mirror" (1989) and The Flaming Lips' "What Is the Light" (1999), while respectable, don't belong. French artists Emilie Simon's electronic tango "Flowers" (2006) and Clare and the Reasons' dirge-lullaby "Wake Up (You Sleepy Head)" (2010) are trite and forgettable.

The two most noteworthy tracks are also the oldest: Grace Slick's "White Rabbit" and "The Mad Hatter's Song" by the Incredible String Band, both from 1967. "White Rabbit," originally recorded by Jefferson Airplane for the album *Surrealistic Pillow*, is an iconic and perhaps the most famous Alice-themed recording. Despite explicit references to drug use relating to Alice's changing of size, the song is widely referenced, including in the new Broadway production *Wonderland the Musical*. Beyond recreational drug use, though, the song depicts an expansion of temporal reality that speaks to the most basic instincts of human imagination, synthesizing the myth of Alice with modern psychedelia. The Spanish-style harmonies repeated throughout only resolve at the utterance "Go ask Alice. . .", culminating in the emancipating refrain, "Feed your head." This famous line, despite the mention of some Wonderland characters, is not accurate to the original story, reminding listeners that creative depictions of Alice need not be literal to be successful.

"The Mad Hatter's Song" is a free-form, "pre-psychedelic" fantasia. The Hatter is referenced, along with figures such as Jesus and Prometheus. Originally from Scotland, the Incredible String Band gained notoriety by integrating world folk traditions into their work, paralleling the rise of "world music" in the 1960s and 1970s. This song integrates elements of folk and classical styles and includes sitar, played by Nazir Jairazbhoy, to create a hybrid style

that expands the boundaries of popular music, reminiscent of The Beatles' work. The opening blend of sitar and guitar, playing in attunement while each instrument maintains its authenticity, is intoxicating. This style is reminiscent of Jonathan Miller's 1966 BBC Alice production with music by Ravi Shankar. A through-composed series of meandering sections creates a sense of journey and personal reflection. Midway, the song surprisingly transitions into a blues style, leading to the lyric, "Since the city has took you, mad Hatter is on my mind." At times, this stream-of-consciousness manner may become too lofty; however, the integration of elements evokes a sense of wonder and meditation on the seamless space between truth and fantasy:

"Oh seekers of spring how could  
you not find contentment  
In a time of riddling reasons in  
this land of the blind?  
By the joke of fate alone  
It's sure that as the loved hand  
leaves you,  
You clutch for the slip-stream, the  
realness to find."

The remaining songs bear a relation to Alice that is, while abstract, worthy of consideration. Two grim selections demonstrate the ubiquity of the name "Alice" in alternative rock: "Here Comes Alice" (1989) by The Jesus and Mary Chain and "Alice" (1981) by Sisters of Mercy. Neither song depicts Carroll's Alice, though those familiar with darker interpretations of Wonderland won't be able to resist further comparisons. For The Jesus and Mary Chain, "Alice" is no child, but rather an ambiguous metaphor for drugs, sex, or possibly consumerism. The mixture of Velvet Underground-style distortion with Beach Boys harmonies creates a sense of ironic innocence. Sisters of Mercy carries this ominous theme further, creating a deeply naïve, tragic figure, mentally ill and addicted to medi-

cation. Andrew Eldritch's creepy vocals over a relentlessly repeating chord progression augment the feeling of psychosis.

Of final note is bluegrass singer David Moore's Tom Waits-style cover of the Tom Petty classic "Don't Come Around Here No More" (1985), co-written by Dave Stewart of the Eurythmics. The title is essentially a break-up line uttered by singer Stevie Nicks whilst trying on Victorian clothes in the aftermath of a wild party, an experience which Dave Stewart described as being like Alice in Wonderland. Of course, many listeners will more readily associate this song to its famous video in which Alice turns into a cake and is eaten.

Through the use of colorful drones, distortion, and a generally bleary attitude, the psychedelic mood of the album is mostly consistent and often successful. The theme of recreational drug use is downplayed, emphasizing instead the distinction between creativity and escapism, which allows listeners to focus not on how inhibitions are freed, but on their freedom. Regarding the *Alice* books, the subtitle might better read, "Music That Could Be Considered in the Context of the Classic Tale, with Varying Degrees of Success." While this album is primarily intended to provoke interest in other albums, it does succeed somewhat as a survey of psychedelia and invites listeners to consider Alice through the ever-transforming lens of popular mythology surrounding Carroll's works.

*Dr. Greg Bowers is assistant professor of music theory and composition at the College of William and Mary. He has written two Alice-related works: a multimedia performance, Cabaret Wonderland, and a musical Lewis and Alice: A Story of Wonderland, which is receiving its second production in Oregon in June.*

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*Alice in Wonderland*  
*A Classic Story Pop-up*  
*Book with Sounds*

Lewis Carroll & Richard Johnson  
 Silver Dolphin, San  
 Diego, CA 2010

Andrew Ogun

Aren't pictures and conversations enough any more? According to this publisher's claims "Magical illustrations, stunning pop-ups, and atmospheric sounds bring Lewis Carroll's classic tale to life in your hands." That happens whenever I read *AAIW*.

While I'm all for ingenuity, and I have rejoiced in many pop-up books, this *Alice in Wonderland* explodes audibly as well as visually. Not every spread has a soundtrack, but any attempt to read the flatly adapted text (which does hit most of the high points of the original) whether aloud or silently, would be defeated by the blare of looping sound effects. The illustrations are very faintly reminiscent of Etienne Delessert (no disrespect to Mr. Delessert intended). One of the pop-ups came apart after three or four times of turning the pages. We are not amused, and wonder if any children will be, either.

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*Alisa dlya Malishei*  
*A Russian Nursery Alice*  
 Translated by Nina Demurova,  
 illustrated by John Tenniel  
 Moscow TriMag 2011  
 66+[6] p. hardback  
 ISBN 978-5-901666-27-2

August A. Imholtz, Jr.

Although *Alice's Adventures in Wonderland* had to wait only 14 years for a Russian translation to appear (i.e., the 1879 St. Petersburg version, sometimes ascribed to a Miss Timaraseva), *The Nursery Alice* had to wait nearly nine times that long for its translation into Russian. The wait was worth it. The publishing house TriMag has produced a brilliantly accurate edition of *The Nursery Alice* in a splendid transla-

tion by Prof. Nina M. Demurova. The book's famous E. Gertrude Thomson cover, with a sleeping Alice overseen by a small chorus of Wonderland characters perched on a dreamy cloud, is faithfully reproduced, as are the colored Tenniel illustrations, which were originally printed by Edmund Evans. Nor do the full color illustrations appear, at least to this reader, to be too gaudy for us Americans. The font used for the text resembles, *mutatis mutandis*, at least in size and feel, the font used in the original. In addition, the book's cover, which is nearly exactly the size of the original English edition, has a deliberately designed, slightly worn or weathered look, much reminiscent of the condition of some of *The Nursery Alice* books one sees today, often commanding high prices at book fairs and in dealer catalogs.

Here are just a few observations on the translation, and first a rather mechanical one. The full text pages of *The Nursery Alice*, i.e., those without an illustration or a chapter heading, regularly number 23 lines per page, but in Nina Demurova's version the number of lines per text page is two fewer, and that is perhaps just a bit surprising. In her 1994-95 *Harvard Library Bulletin* article "Alice Speaks Russian," Nina commented on the "context length" of her sentences translated from *Alice's Adventures in Wonderland*, which were often longer than those in the original text. That has a lot to do with Russian grammar and syntax, but in the case of *The Nursery Alice*, the original text, written in simple style especially for little children, may indeed accommodate a Russian translation more comparable in terms of the context length.

Where Carroll repeated lines or phrases almost verbatim from his original *Alice* book in *The Nursery Alice*, so does Demurova, drawing on her earlier full translation, as, for example, in the case of the White Rabbit's exclamation



in Chapter I in *Wonderland*, “Oh dear! Oh dear! I shall be too late,” which in its *Nursery* version reads, “Oh dear, oh dear! Said the Rabbit, “I shall be too late!” So in Russian the *Wonderland* version reads, “Ax, bozhe moi, bozhe moi! Ya opazdivaiu,” and the *Nursery Alice* has “Ax, bozhe moi, bozhe moi!—bormotal Krolik—Ya opazdivaiu.”

One crux for the translator, which of course was not present in the original *Alice’s Adventures in Wonderland*, occurs in the last paragraph of Carroll’s preface to *The Nursery Alice*, in fact the last word of that paragraph. Carroll there is talking about a little girl who, if she asked for two oranges or two of anything, would run the risk of being charged with being “greedy.” This same little girl reportedly “was found one morning sitting up in bed solemnly regarding her two little naked feet, and murmuring to herself, softly and penitently, ‘deedy!’” So the problem is how to render “deedy” in Russian. (There is a rare and now obsolete English word meaning “industrious” or “earnest”—quite a different sense from Carroll’s usage.) Nina Demurova chose the word *zhadina*, which is, according to two friends and members of LCSNA who grew up speaking Russian, a real children’s word derived from the noun *zhadnost*, meaning “greed.” Hence both the linguistic sense of “deedy” and the nursery connotation of “deedy” are indeed preserved by *zhadina*!

And lastly, the book’s title in Russian reads *Alice for Little Children*, thus capturing the sense rather than literally translating the word “nursery.”

And if in spite of Carroll’s clear statements in his preface to *The Nursery Alice* on the audience for the book, any further question about that audience should arise, perhaps the following may serve as a final answer. Carroll wrote to E. Gertrude Thomson, Oct. 27, 1893, “I have just promised to give the little girl, of the porter who always

carries my luggage, a book: and had intended it to be *The Nursery Alice*,” as the child is 10, and I consider children of the lower orders to be 2 or 3 years behind the upper orders.” One might wonder whether such a view still obtains today, regardless of whether the children are American, English, or Russian.

Russian readers of this book, whether children or adults, surely would have benefited from a brief note by Prof. Demurova on the history of *The Nursery Alice* and the challenges a simplified book poses for a translator who has already translated its classic original. Nonetheless, TriMag is to be congratulated for bringing out an important book in the growing Russian Carrollian canon.



#### SLITHY TOVE

Tove Jansson (1914 – 2001) was a Swedish-speaking Finnish novelist, painter, illustrator, and comic strip author, primarily known here for her Moomin books, which feature a family of hippopotamoid trolls, and for which she won the Hans Christian Andersen Award for her contributions to children’s literature. Her illustrations to *Alice’s Adventures in Wonderland* were published (first printings) in 1966 by Bonniers Junior (Swedish), Werner Söderström (Finnish), and Delacorte (English); in 1971 by BIGZ/*Prosveta* (Serbian); in 2006 by Media Factory (Japanese); and in 2009 by Ripol Classic (Russian). Jansson’s charming, stylized drawings also graced a *Snark* published in 1959 in parallel editions, both in Swedish, by Bonniers (Sweden) and Holger Schildts (Finland). Fortunately for us all, her *Snark* was recently republished by Tate, in English, in a handsome, albeit smaller than the original, hardcover volume. ISBN 9781854379566.



Trevor Brown’s *Alice*

Éditions Treville for

Pan-Exotica, 2010

ISBN-10: 4309908683

ISBN-13: 978-4309908687

Reviewed by Mark Burstein

Trevor Brown is an undoubtedly capable artist, rhyparographer to be precise, yet, one would imagine, a deeply disturbed individual. I first reviewed his work—at the time only the cover to the “Creation Classic Portable” paperback edition by Creation Books of the U.K.—in *KL* 65:20, in an article titled “Lithe and Slimy,” in which I called the edition itself “fescinnine pudendous sludge” and added, “Trevor Brown’s maltalented and anapologetical expspuitation on the cover portrays a tutmouthed, concupiscible Alice with legs akimbo and unsuitable underwear on exhibitionistic display.” How very kindly and naïve I was; had I but known of his body of work!

His ageusia has lately resulted in an emunctory blennorrhoea of a louche, engleimous Grand Guignol of pedophilia, sadism, fetishism, dismemberment, disease, toxicity, and *épater le bourgeois* sensibility. London-born but now dwelling in Japan, Brown has produced a body of work (oil paintings) melding elements of the Japanese “Goth Lolita” and “Kawaii” (cuteness) cultures, amid quadrumanous carnage, perversion, insolence, and insult directed at a way inappropriately young Alice.

The book itself is handsomely printed and contains a few essays in Japanese and English, along with 32 color plates of his paintings, all in a blue hardcover (\$58), or as a special edition in a pink cover with a ribbon binding it to a second “book” containing a DIY pop-up kit (\$78). Be that as it may, as Alice observed, “If you drink much from a bottle marked ‘poison,’ it is almost certain to disagree with you, sooner or later.”

## ART & ILLUSTRATION

Hundreds of artists worldwide are working to illustrate every single paragraph of *Alice's Adventures in Wonderland* in a mass collaboration called *What Is the Use of a Book Without Pictures?* Their aim is to create a "500-1000+ piece collection which will cover the entire story without a single word of text," probably to be released as an eBook upon completion. A Facebook page has been launched, now that they have more than one hundred illustrations. Neoflux Productions has previously done video mass collaborations, such as *Night of the Living Dead: Reanimated*. All the art for their AAIW is 6" x 9" and in black-and-white/grey tones. Further guidelines and submission information can be acquired by e-mailing Mike Schneider at shenlon@hotmail.com. See the inside back cover of this issue for some examples.

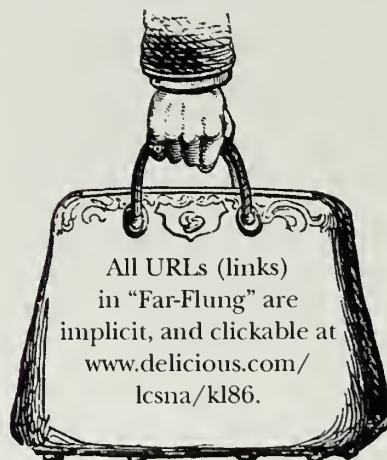
Oleg Lipchenko, the excellent illustrator whose 2009 AAIW won the Elizabeth Mrazik-Cleaver Award, last fall published an illustrated compilation called *Humpty Dumpty and Friends: Nursery Rhymes for the Young at Heart* (\$17.95). There's a nice interview with Lipchenko at Open Book Toronto: "Nursery rhymes were a source of inspiration for Lewis Carroll, and many other artists and writers. . . . The importance of nursery rhymes for children's education also needs to be mentioned."

Last year, political cartoonage saw Sarah Palin and others as Alice. Now Canadian artist Michael Caines has Karl Rove in Dorothy's dress and ruby slippers with Alice's fawn, painted with beautifully absurd realism. (Rove was political strategist for George W. Bush and is now a pundit for Fox News.) A show of Caines's work, named *Perfect Happiness*, after the Rove painting, ran through December



2010 at the Mulherin Pollard Projects in Manhattan. There's some disagreement between the Bloomberg News and LCSNA members as to what exactly Karl Rove is supposed to be (not to mention why) in that painting. Bloomberg writer Katya Kazakina refers to Rove as "dressed as Dorothy from 'The Wizard of Oz,'" and the image caption says he "wears a dress while embracing a Bambi-like deer." Cindy Watter differs: "The scene isn't Bambi-like; it is clearly taken from *TTLG*." Another painting, "Tea Party," has U.S. Senator Jesse Helms as the Hare and Dr. Laura Schlessinger as the Hatter. The artist statement explains that "Caines considers the fate of now obsolete political figures, and those who will someday, in turn, fall into the shadow of history."

Artist and scholar Maria Antónia Jardim displayed seven oil paintings "about the Wonders of Alice and the beautiful gardens and a



picture transformed into a Jewel" at the Soares dos Reis Museum in Oporto, Portugal, last December. Jardim is author of the 2010 book *Psicologia da Arte – A Imaginação como Pedagogia Alternativa e a Função Terapêutica da Literatura in Alice no País das Maravilhas*.

Disney and MINDstyle have announced a 2011

release of their Mad Hatter Project, a series of weird toys designed by artists to celebrate the sixtieth anniversary of Disney's 1951 movie. Mike Shinoda is the rapper and songwriter from the rock group Linkin Park, and he has designed an Alice and White Rabbit who are connected by gas masks. The vinyl figurine was sculpted by Dave Cortes from Inu Art Studio. Artist Gary Baseman has designed the Tweedles, and Ron English has done the Hatter.

Fantasy artist Robert Walker and Walt Disney have some pretty divergent views. View Walker's bleak, bloody, and psychotic imaginings at Epilogue, an online community and gallery specializing in fantasy art. Elsewhere, in other fantasies, some artists continue to imagine very sexy adult Alices. J. Scott Campbell, a graphic-novel-esque artist whose one-line bio on deviantart.com is "I like drawing girls," has a pin-up 36-24-36 Alice in his series of "Fairytale Fantasies."

On March 24, there was a special Alice art exhibit at the International School of Minnesota in Eden Prairie. Advanced-placement students, encouraged by instructor John Bramble, created a whole show's worth of Alice-themed art and a special still-life installation. Attendees could "buy and enjoy delicious 'Alice'-themed food while watching a rare 1933 movie of the story." Mr. Bramble's letter



requesting assistance from our members can be read on page 25.

Comic artist Isabelle Melançon (Isa), who has been serializing her Carrollian graphic novel *Namesake* online for the past year, went to the Toronto Comic Arts Festival in May to debut a new comic called *Jabberwocky*, published by TRIP Publishing (\$12). Inspired by the Carroll poem, it is 32 pages in beautiful black-and-white.

Illustrator Meg Hunt has some cool *Wonderland* illustrations on her website. “For 2010, I decided to curate a big narrative project with several friends entitled *Picture Book Report*,” she writes. “Every month we will create a new illustration in a series devoted to favorite books of ours.” There’s some quasi-related merchandise on her site: a groovy notebook with a “Live the Love in Wonderland” cover for \$18. Also, it looks as if she did an illustration of Alice going through the looking-glass for for “Desperately Seeking Symmetry,” a live show of the WNYC radio program *Radiolab*, now available also as a video podcast.

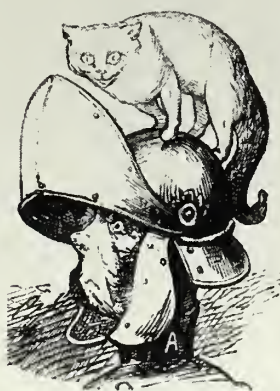
Look for Issue #3 of the new comic series *The All-New Batman: The Brave and the Bold*, which was launched after the success of the Cartoon Network show *Batman: The Brave and the Bold*. Bob Kass writes to us: “The cover shows the *Alice in Wonderland* characters but the story has the *Looking-glass* characters. In the story, the Mirror Master, a classic Flash villain, sends Batman and the Flash to the Looking-glass World with the help of Mad Hatter. The story includes the White Knight, the Tweedles, Jabberwock, Humpty Dumpty, etc. There is a clever touch where the Flash’s costume insignia reverses in the Looking-glass world.”

Artist Cormac McEvoy has some cool sketches of “Science Fiction renditions” of *Wonderland* characters on his blog. The playing cards are robots with cartoonishly implausible weaponry.

#### ARTICLES & ACADEMIA

*Riddle:* What kind of cat can grin?  
*Answer:* A catenary. This joke was in the Canadian magazine *Queen’s Quarterly*, in their Fall 2010 issue (Vol. 117). (The *QQ* magazine, we assume, is like *GQ* but for a much smaller demographic.) The 22-page article by Canadian author David Day was called “Oxford in Wonderland.” “It was fairly obvious that the characters and places in Wonderland had a counterpart in Oxford,” writes Day, and then proceeds to match up the characters with likely historical persons. There is also a podcast of an interview with Day on a program called *The Spirit of Things*, from the national Australian radio station, ABC.

Cryptozoology, according to the *OED*, is “the study of extinct, unknown, or legendary animals whose existence or survival is not (or has not yet been) recognized by mainstream zoology.” Dr. Karl Shuker, according to his own bio, is “one of the best known cryptozoologists in the world.” *I Thought I Saw the Strangest Cat...*, his second book on “mysterious and mythical cats” (the first was the “seminal” *Mystery Cats of the World* from 1989, unfortunately out of print) is currently in the works. Dr. Shuker gave us a sneak peek of this forthcoming book on his blog Shuker Nature, in the form of a lengthy excerpt about the Cheshire Cat, with a meticulously detailed history of the phenomenon.



Author Richard Conniff wrote an entertaining post for the *New York Times* blog Opinionator on January 30, called “The Brittle-Stars Danced. The Stingray Smoked a Pipe.” It starts off at sea in a sieve with the Jumblies and ends in the Tulgey Wood, all to discuss the relation between the Nonsense poets’ zoology and the age of nineteenth-century scientific exploration, which turned up many fanciful new creatures. “Charles Darwin himself could sound as whimsical as Lewis Carroll,” writes Conniff.

There was a KāTu symposium on translation and interpreting studies in Helsinki in April 2010, featuring scholar Alice Martin. Her article “Translating Jabberwocky: Quotability with a Vengeance” was published in volume 4 of *MikaEL*, the electronic proceedings of the symposium.

The January 2011 issue of *Writing Magazine* featured a long article called “How to Write Like Lewis Carroll.” Mark Richards of the Lewis Carroll Society (UK) says he was told, “it is moderately interesting if not particularly profound!” Back issues can be ordered online.

Dame Gillian Beer, King Edward VII Professor of English Literature Emeritus at the University of Cambridge, delivered a lecture entitled “Alice in Time” on March 24, 2011, at the Radcliffe Institute for Advanced Study at Harvard University. The event was free and open to the public.

Any six-year-old girl obsessed with Disney Princess merchandise will tell you that Alice was not one of the princesses (“princi?”). However, it turns out a real princess seems to have been interested in Alice. At the center of the media spotlight for the last year was the world’s most famous new princess, Kate Middleton, and guess what? She did her thesis on Lewis Carroll. The Daily Kate, a blog about a breadth and depth of topics, as

long as each topic is related to Kate Middleton, posted in June 2009 “Kate’s Lewis Carroll Dissertation Revealed.” “The website of the School of Art History at the University of St. Andrews lists an honors dissertation by Catherine Middleton, titled “Angels from Heaven”: Lewis Carroll’s Photographic Interpretation of Childhood.’ Kate completed the paper as a part of her master’s program in art history at the university.” I don’t believe the text of the dissertation is available to the public, which is all well and good.

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**BOOKS**

Thanks to Evertyp Publishing (KL 85:45), it has been an excellent season for Alice in continental Europe: November saw *Alices Äventyr i Sagolanded*, a new edition of the first Swedish translation by Emily Nonnen. Next up was *Le Avventure di Alice nel Paese delle Meraviglie*, a new edition of Teodorico Pietrocòla Rossetti’s translation, previously out of print since 1872. Then came *Alice ehr Eventüurn in’t Wunnerland*, a new Low German translation by Reinhold F. Hahn and *Alice’s Aventurs in Wunnerland*, a Scots translation by Sandy Fleemin. Finally, just to keep you on your toes, a new edition of *Davy and the Goblin, or, What Followed Reading ‘Alice’s Adventures in Wonderland,’* written in 1884 by Charles Edward Carryl and illustrated by Edmund Birkhead Bensell. In a storyline straight out of mirror land, Davy is transported on nonsensical adventures after dozing off while reading *Alice’s Adventures in Wonderland*. All these titles and dozens of others are \$10.95 to \$15.95 from Evertyp’s dedicated AA/WU.S. online store.

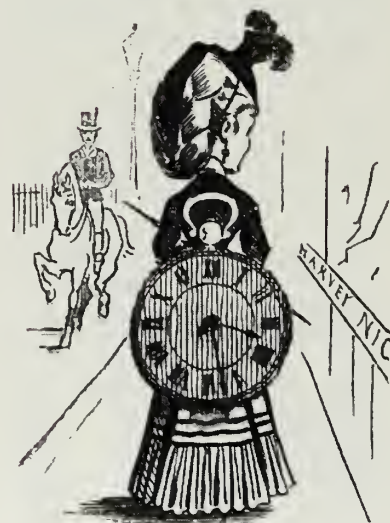
The October 2010 issue of *Blue Unicorn* magazine (22 Avon Rd., Kensington, CA 94707) included an Alice-themed sonnet, “Hatteras Time,” by Gregory Perry, with a quotation from the Mad Tea Party conversation on time as epigram.

The poem begins “We’re mad as hatters down in Hatteras,” and draws on imagery of teatime, the Queen of Hearts, a lack of “‘much of muchness’ to pursue,” and having “buttery time to kill.” Single copies of issues are \$7.00 (\$9.00 from outside the U.S.).

Anyone with a soft spot for Mauritius’s famous extinct birds might like to check out *A Dodo at Oxford* (Oxgarth Press, 2010), purportedly the facsimile of the diary of an Oxford student who, in 1683, discovers that his pet dodo might just be the last in existence. Editors Philip Atkins and Michael Johnson claim to have faithfully reproduced both the diary and the items found between its pages, up to and including a fishmonger’s receipt and a squashed spider.

If you want to pretend you own an 1876 copy of *The Hunting of the Snark* but can only spend \$19.95, note that the British Library published a handsome facsimile edition in April this year.

Broadview Press has released a second edition of their AAIW, edited by Richard Kelly (\$14.95). Like the first edition, it includes *Alice’s Adventures Underground* with Carroll’s art, *The Nursery Alice*, “Alice on the Stage,” and sections from Carroll’s diaries and letters.



The second edition adds several new appendixes: George MacDonald writing on the fantastic, the eighteenth-century children’s story *Goody Two-Shoes*, a section on film and television adaptations of *Alice*, and new illustrations.

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**EVENTS, EXHIBITS  
& PLACES**

Alice is still à la mode, according to British Fashion Week. UK newspaper *The Independent* reported that the event’s venue had been transformed “with foliage, and stuffed birds, while guests were welcomed by giant inflatable toadstools, somewhat incongruous on the windy, grey pavements. Designer Vivienne Westwood [used] an Alice in Wonderland motif to highlight the importance of natural, British materials.” Westwood clearly has a passion for Alice (see page 50 for her “Naughty Alice” perfume released in October last year). At the world premiere of Burton’s film last year, attended by Prince Charles as well as the director and most of the stars of the movie, her gowns were worn by Charles’s wife Camilla, the Duchess of Cornwall; Helena Bonham-Carter; Anne Hathaway; Mia Wasikowska (and herself, of course). Perhaps she would be willing to speak at the next LCSNA meeting?

Rare books cataloguer Christy Hicks was thrown a well-deserved party when she finished cataloging more than 2,500 items of the Lewis Carroll Collection of The Arne Nixon Center for the Study of Children’s Literature at the Henry Madden Library, California State University, Fresno. Her achievement may be seen in the library’s online catalog. The collection began with the purchase of Hilda Bohem’s 1,800-item Carroll collection in 2002. The Arne Nixon Center is planning two coordinating exhibitions from September 14 to October 26, 2011, showcasing items from the collection and art by Leonard Weisgard,



including the illustrations for his 1949 *Alice's Adventures in Wonderland* and *Through the Looking-glass*.

Mission Viejo Arts Alive Festival featured vignettes from Lewis Carroll's ballad opera for marionette theater, *La Guida di Bragia*, on April 30, presented by LCSNA member Diane Lewis and four of her puppetry students at Saddleback College. The students created the entire cast of twelve rod marionettes of *La Guida* using traditional materials such as papier maché, wood, metal, and natural fabric. Another LCSNA member, Jonathan Dixon, provided a DVD of the May 2009 Santa Fe production of *La Guida*, along with CDs of the music, which is being recorded by the Saddleback musical theater class.

The little rural village of Daresbury, England, birthplace of Charles Dodgson, is constructing a new Lewis Carroll Visitor Centre. Due to open fall 2011, the center will be attached to the village church where Dodgson's father was curate and will focus on Carroll's early life.

A new Disney *A/W*-themed restaurant in Tokyo's Ginza district seems almost worth the plane flight alone. The restaurant, designed by Fantastic Design Works, is divided into various scenes from the 1951 animated film with giant books, playing card dining tables, a magic forest, and heart-shaped chandeliers.

Happily Ever After, a classic toy and doll shop on Antique Row in Philadelphia, is having an Alice Luncheon on October 15, featuring doll artist Nancy Wiley. The shop sells a selection of Alice dolls and tea things.

Finally, Venus Williams caused a stir at the 2011 Australian Open by wearing what was described by some fashionistas as "the worst outfit ever seen on a tennis court." Williams defended the dress,

saying it was inspired by Alice in Wonderland: "It's kind of about a surprise, because when Alice goes down . . . the rabbit hole, she finds all these things that are so surprising." Whether it was the canary yellow peek-a-boo lattice bodice and jazzy skirt that her opponent found surprising, or her 130-mph serve, Williams clearly had the advantage and won the fourth-round match.



#### INTERNET & TECHNOLOGY

The marvelous LCSNA 2011 Spring Meeting is now available as a video download online. Relive the highlights or see what you missed! Thanks go to our host Brewster Kahle, our venue the Internet Archive, and their ambitious and inspiring mission to archive *everything*, including us!

From the "performance art subculture burgeoning in Downtown LA," Jenka Gurfinkel is releasing a new Alice-inspired "fiction project" (formerly known as a "novel") in serialized installments online. The first two chapters of *MirrorLand* have been posted, with aspirations of one day becoming a full graphic novel—which will involve collaborating with other underground artists to further illustrate it. "The story is a new form of interactive storytelling, incorporating real art and artists in such a way that the reader will be able to viscerally experience Alice's adventures, taking them along with her down a rabbit hole of L.A. fashion, music, and culture." Indeed, what is the use of a fiction project without pictures or visceral experiences? The website also mentions a "White Rabbit Remix Contest." Warning: This is not for young readers; there's plenty of obscenity and adult situations from the opening scene.

On June 14, Electronic Arts released *Alice: Madness Returns*, the sequel to the 2000 computer game *American McGee's Alice*. The new game runs on PlayStation 3 and

Xbox 360 as well as PC. Judging from the trailer, the graphics are luscious and the scenarios violent. A dark-haired adult Alice at a psychotic tea party rams a knife through the giant eye of a cycloptic monster.

Atomic Antelope's *Alice's Adventures in Wonderland* digital pop-up book for the iPad was not just a best-selling app for the new tablet device, it was also one of the most innovative and celebrated eBooks on the market. Instead of a straightforward *Looking-Glass* sequel, AA has now released *Alice in New York*, which is basically the text of *TTLG*, but adapted to bring Alice's adventures to the Big Apple. "Take a tour of Manhattan with the Red Queen as your guide. Ride with Tweedledum and Tweedledee in their taxi." With "over 130 pages of story" and "27 fully interactive illustrations," *Alice in New York* sells for \$8.99 at the iStore.

Though much of the famous first-first edition run of *AA/W* with the "light printing" of Tenniel's illustrations was destroyed, William D. Appleton of D. Appleton and Company of New York purchased some of the discarded copies and reissued them as the first American edition in 1866. There was a nice article about this called "Oh Alice..." by Jackie Penny on the American Antiquarian Society's blog [pastispresent.org](http://pastispresent.org).

The fake news website NewBiscuit ("The news before it happens") broke the story: "Literary historian discovers Lewis Carroll sequel, 'Alice in Sunderland.'" The article was an opportunity to mock the track-suit wearing culture of northern England. But, interestingly, it's not the first *Alice in Sunderland* out there. Bryan Talbot has a fascinating graphic novel by that title (as reported in *KL* 78), and Carroll was said to have written "The Walrus and the Carpenter" and parts of "Jabberwocky" in Sunderland.

Mike Moore's blog, subtitled "Alice's Adventures in Washington," runs regular political satire using *Wonderland* and *Looking-Glass* characters. He has cleverly photoshopped Nancy Pelosi's and Sarah Palin's faces onto the Red and White Queens.

The Henry Altemus Company published editions of *AAIW* and *TTLG* at the end of the nineteenth and beginning of the twentieth centuries. Cary Sternick's website has recently added a page about these *Alice* editions, with valuable historical information and *lots* of scanned images! Sternick wrote an article on the subject in *KL* 80.

There's an amusing website called "Better Book Titles," which is exactly what it sounds like. This has been going on for years; some of our previous favorites include *Horny Drunk Guys Invent Philosophy* for Plato's *Symposium*, and *One of My Best Friends Is Black* for *Huckleberry Finn*. They've finally done *AAIW*, drum roll please . . . *Inside a Cat Lady's Opium Nap*.



#### MOVIES & TELEVISION

Released a year or so ago on DVD was a low-budget documentary called *Initiation of Alice in Wonderland: The Looking Glass of Lewis Carroll* (\$24.95), directed by Not Provided and starring Artist Not Provided. (Personally, I prefer their earlier work.) In lieu of a proper LCNSA review, we'll quote some Amazon.com reviewers: "Worse than just a boring, repetitive rip-off off old biographies, this film 'stars' the director's daughter mugging for the camera over and over." "The most awful part here is the terribly Photoshopped picture of Lewis Carroll embracing and kissing Alice Liddell?"

Two different new movies of *The Hunting of the Snark* are being filmed to be released in 2012. The live-action version, directed by Michael McNeff, boasts the great Christopher Lee as the narrator.

(This version has remained mostly mysterious online.) In London, Saranne Bensusan is writing and directing a stop-motion animated version (think *Wallace and Gromit*), boasting the voice talents of the great Andrew Sellon, as the Judge! We have more information concerning this latter *Snark* on page 36, and the Internet savvy can follow its progress on Twitter (@LetTheHuntBegin), Facebook, and the website [www.thehuntingofthesnark.co.uk](http://www.thehuntingofthesnark.co.uk).

James Fotopoulos's avant-garde film *Alice in Wonderland* was premiered at the Microscope Gallery in Brooklyn on May 7, followed by a post-screening discussion with the director. It claims to be an adaptation of the 1866 musical theater version of *AAIW* by Henry Saville Clark and Walter Slaughter, and is also inspired by a daguerreotype exhibit the filmmaker saw in 2003. "Using sculpture, drawing, text and original music, Fotopoulos also examines the relationship between Carroll and the writer/critic John Ruskin; plus, he incorporates the stylings of other artists and photographers of the same era, including Thomas Eakins, Eadweard Muybridge and Étienne-Jules Marey. It's a trippy blend of modern digital filmmaking and classic art of the late 19th century." That's a lot to jam down one rabbit hole.

Correct us if we're wrong, but we think Tim Burton's 2010 *Alice in Wonderland* marks the first time an adaptation of Carroll's books has won an Academy Award. Colleen Atwood won one for Best Costume Design, and Robert Stromberg and Karen O'Hara won another for Best Art Direction. (It was also nominated for Best Visual Effects.) Congratulations! Frabjous day! In 1951, Disney's first film version was nominated for Best Scoring of a Motion Picture, but lost out to *An American in Paris*.

From the director of *Snakes on a Plane* comes . . . *Humpty Dumpty*? No, we're not joking, we're just not sure whether this improbable horror creature will ever see the light of day. The story is based on a graphic novel by Billy Majestic (also "coming soon"). The synopsis: "Two backwoods redneck brothers are confronted with a dangerous egg-shaped creature whose mother they torture and kill for fun. Half-human, half-alien, Humpty Dumpty exacts his bloody, murderous rage on the brothers in an unforgettable story of revenge." In addition to David R. Ellis, Mark Ordesky—the executive producer of *Lord of the Rings*—has also apparently signed up. Unless it falls off a wall, this movie could actually come to theaters someday.

If actress Kristine DeBell was hoping her embarrassing 1976 porn-musical-comedy ("pormusedy"? ) *Alice in Wonderland* would die a quiet death, she's out of luck. Yet another DVD re-release is out from Code Red (different from the 2007 one), with a new transfer and a few new special features.



#### MUSIC

The Pittsburgh Symphony performed the "rare" full version of *Final Alice* (1972) by David Del Tredici, the Pulitzer-winning American composer who spent much of his earlier career being inspired by Carroll's writings. *Final Alice* is "an opera in concert form for soprano, folk ensemble, and orchestra." Leonard Slatkin conducted, and Hila Pitmann sang the soprano (Alice) part at the Heinz Hall in Pittsburgh, May 7 and 9.

The classic 1986 recording of Matt Batt's concept album *The Hunting of the Snark* has finally been re-released on a special double CD+DVD. It includes Art Garfunkel, Roger Daltrey, George Harrison, Stephane Grappelli, Sir John Gielgud, John Hurt, Captain Sensible, Deniece Williams, Julian



Lennon, Sir Cliff Richard, and a kitchen sink. The DVD is of the costumed live performance at the Royal Albert Hall in 1987.

Sean Lee of the Hobo Goblins, a “Troglydte Jug band ov thee Unseelie Court,” has been honoring Lewis Carroll’s birthday on January 27 for eight years with an event called the Cheshire Rock Opera in Oakland, California. Lee grew up on Carroll, and began creating a funk rock version of “Jabberwocky” years ago, which he complements with other famous Carrollian rock songs. This project has synthesized into an annual costume party with vaudeville-style suitcase puppet show and other “elaborate entertainments.”

The Belgian pop trio K3 starred in a 3D *Alice in Wonderland, le Musical* in Antwerp, April 9 through 25, 2011. The three attractive singers of K3—Karen, Kristel and Josje—all played Alice, but in dresses of three different colors. “The musical promises to be a unique experience with a live orchestra, spectacular 3D scenery and breathtaking costumes.” (I thought theater *was* in 3D already?) They also released an entertainingly bad music video called “Alice in Wonderland,” which you can find on YouTube. “Alice, Alice, Alice in Wonderland / Hopeloos nieuwsgierig / En verwondert over alles wat je ziet / Ik weet niet waar ik ben beland / Net als Alice in Wonderland.” (“Alice in Wonderland / Hopelessly curious / and amazed at what you see / I don’t know where I’ve landed / like Alice in Wonderland.”)

If your record needle is busted, there’s a website called Kiddie Records Weekly that puts up free mp3s of classic children’s vinyl. They’ve made available Eva le Galienne’s *Alice in Wonderland* (RCA Victor) from the 1950s (based on the American Repertory Theatre’s musical production in New York).

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## PERFORMING ARTS

At long last, Frank Wildhorn’s *Wonderland: A New Broadway Musical* (the musical formerly known as *Wonderland: A New Musical* and *Wonderland: A New Musical Adventure*) finally opened on Broadway at the Marquis Theatre on April 17. Janet Dacal stars as the modern-day adult Alice. Critic Charles Isherwood complained in the *New York Times* that “the desire to create a traditional narrative arc from the unruly dreamscape of Carroll’s original results in a convoluted story line pitting the good guys against the bad.” Kudos to Isherwood for pointing out that Alice’s “increasing exasperation to find her way home” is more Oz’s Dorothy than Alice: “a preoccupation that didn’t seem particularly urgent to the polite, spirited youngster in Carroll’s original.” Adam Feldman’s proper panning for *TimeOut* New York was a spectacular parody of “Jabberwocky.” “Tis Wildhorn, and the hapless cast / Does direly gambol on the stage. / All flimsy is the plot half-assed, / Not right for any age. / Beware of *Wonderland*, I warn! / The jokes that cloy, the scenes that flop! / Beware the humdrum words and scorn / The spurious, bland rock-pop!” The show was scheduled to close on May 15.

The departure of Wildhorn’s *Wonderland* makes room for Disney to produce a huge new Broadway version of their recent Tim Burton movie (apparently discontented with the billion-plus dollars they’ve already made off this franchise in the past year). Burton himself has agreed to help with the design, and Linda Woolverton (who wrote the *A/W* screenplay as well as scripts for previous Disney Broadway ventures) is returning to write it.

This was the Year of the Alice Ballet. From the April 11 *New Yorker*: “Alice is all the rage these days; just last [March], both the Royal

Ballet in London and the Royal Winnipeg Ballet put on major new productions. New York Theatre Ballet’s staging may not be the most lavish or the most recent (it was created in 2001), but it is not without its charms.” *The Alice-in-Wonderland Follies* (a “ballet vaudeville”), choreographed by Keith Michael, was performed April 8–9 at Florence Gould Hall in New York City. The Royal Ballet’s expensive new production of *Alice’s Adventures in Wonderland*, created by Christopher Wheeldon, premiered at the Royal Opera House in London in early March. It was the company’s first new full-length production in 16 years and first new full-length musical score in 20 years. (So, go for a familiar story if you’re risking big in other ways.) Across the pond, The Royal Winnipeg Ballet’s new *Wonderland*, choreographed by Shawn Hounsell, was at Winnipeg’s Centennial Concert Hall at the exact same time, followed by a worldwide tour of Canada and ending at Ottawa’s National Arts Centre, April 28 to 30. Hounsell also used the now familiarly novel plot device: Alice is an older woman looking back through the rabbit hole, but eventually learning she can’t escape into fantasy forever. One of these days, someone is going to radicalize *Alice* productions by portraying her as a kid.

There was an intriguing play at Hoxton Hall Theatre in London, May 7 through 21. *The Trial of the Mariner* was “an interactive, multimedia performance looking at the future of our oceans,” inspired by both *The Hunting of the Snark* and Coleridge’s “The Rime of the Ancient Mariner.” The show incorporated “elements of dance, large-scale puppetry, circus arts, and live music by the Junk Orchestra, exploring the destruction of our oceans and its effect on climate change.”

Ron Nicol's popular children's play *Beware the Jabberwock* received several new productions last year. Biloxi High School's production of the play was a winner at the South Mississippi High School Drama Festival in December, and was consequently performed at the Mississippi Statewide Theater Festival at Mississippi State University Riley Center in Meridian.

Nathan Shreeve's play *The Carroll Myth* has apparently evolved since its sold-out premier in Manchester, England, a year ago. Look for it at the Buxton Fringe Festival this July and the Edinburgh Fringe Festival in August. "Exploring the period of his life leading up to an unexplained rift with Alice's family, and based upon Carroll's own extensive diaries, 'The Carroll Myth' takes a unique look at the life and relationships of one of history's finest authors," say the producers.

#### THINGS

Who knew anyone was still making classy 35mm cameras? Urban Outfitters is selling a stylish Lomography Diana F+ Mini Wonderland Edition Camera in red-and-white retro chic with two adapted Tenniel illustrations. Perfect for those complete Carrollians interested in both Alice merchandise and photographing their child-friends.

Smell me? Vivienne Westwood's new perfume Naughty Alice promises "to transport you to a sensual dream world where everything is possible and your adventurous curiosity can be unleashed." The fragrance is described as "floriental," which, though a strange concept, is an excellent portmanteau. If that doesn't appeal, Black Phoenix Alchemy Lab has created *three dozen* Alice-inspired perfume oil blends for their Dodgson Collec-

tion. Scents "inspired by the madness of Alice's sojourns to Wonderland" include Imperious Tiger Lily ("tiger-lily, ginger root, neroli, purple fruits, and frankincense"), the slightly less plausible Bread-and-Butter-fly ("bread, lightly buttered, with weak tea, cream, and a lump of white sugar"), and many more much stranger than that. \$17.50 per 5ml bottle.

"Lunatic Alice World" is the inspirational landscape for a range of eccentric dolls made by Jun Planning. "Melancholic" Alice wears a black dress, a playing card eye patch, and a huge scowl. The other characters are equally sulky and quite charming (around \$35 each).

Florian Studios make hand-decorated ceramic wall tiles in Dorset, England. They create tiles, panels, and murals on commission, and their website features many *AAIW* and *TTLG* designs.



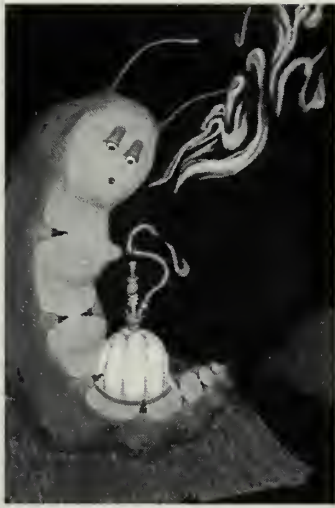
Andrew Ogus



Judith Ogus

Opposite and above: illustrations from Mike Schneider's *Neoflux Productions* site. See entry p. 44.

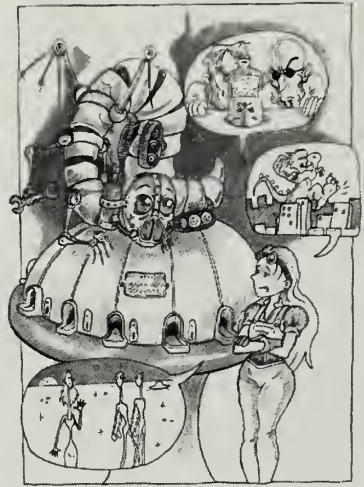




*Melissa Geurriero*



*Matt Wiley*



*Kit Cox*



*Gaspare Orrico*



*Jann Haworth*



*David W. Tripp*



*Christopher Panzner*



*John Nagridge*



*Samantha Thuesen*

